

Kine WEEKLY

**TRADE
AND
MONOPOLY
REPORT**

See page 3.

**IT TAKES SOMETHING
BIG TO SHAKE
THIS TOWN!**



New York's flocking
to the shocking,
emotion-socking,
traffic-blocking,
record-rocking,

"PICTURE OF DORIAN GRAY"

BIGGEST BUSINESS FOR 2 YEARS AT M-G-M'S
CAPITOL THEATRE! IT'LL BE THE SAME IN YOUR TOWN!



What
are the
Wilde
raves
saying?

"One of the most
daring and revealing
films ever produced...
Truly remarkable."

—N.Y. TIMES

"Rugged box-office
stuff... Swell entertain-
ment."

—FILM DAILY

"Orchids for THE PICTURE
OF DORIAN GRAY!"

—WALTER WINCHELL

"A bold step towards
releasing the screen
from many taboos...
Will cause a great deal
of discussion."

—N.Y. DAILY NEWS

"Full-blooded story of
a fantastic life; a miracle
of imaginative adaption.
Monumental achievement."

—N.Y. WORLD-TELEGRAM

"Bids fair to be the
season's most discussed
movie... Exerts a
strange and forceful
fascination."

—N.Y. SUN

DAY! UNRATED LAUGHS IN WALLACE BEERY'S "RATIONING"

MARIA MONTEZ • JON HALL • TURHAN BEY

in

"SUDAN"

A UNIVERSAL PICTURE
in
Technicolor

RELEASED JUNE

DARING
EXCITING
ROMANTIC



Distributed by GENERAL FILM DISTRIBUTORS LIMITED
127-133 Wardour Street, London, W.1



Thursday, April 19, 1945.

Vol. 338.

No. 1,983.

"THE FILM TRADE DOES NOT WANT A TRIBUNAL"— UNANIMOUS REPLY TO MONOPOLY REPORT

K.R.S. Objects That Hire Terms Are Not "Onerous"

THE film Trade does not want the Tribunal recommended in the Monopoly Report. That is the chief point to emerge from the reports of the three Trade associations—the C.E.A., the K.R.S., and the British Film Producers' Association—which have now replied to the original report at the invitation of the President of the Board of Trade.

The replies, which are published to-day, are strongly critical of many of the proposals made by the Palache Committee. Some of the original recommendations are described as "unworkable," than as "impractical."

Here are some of the highlights from the three sets of opinions:
The problem of studio space is expected to solve itself after the war;
Foreign holdings in British cinemas should be regarded from the national viewpoint;

The division of films into medium-priced and "highly speculative luxury products" is deplored.

The Film Finance Corporation is considered unnecessary.

The interests of each section of the Trade are so opposite on many of the recommendations that the submissions made by the various associations often cancel each other out.

Producers, for instance, want an increased Quota, whereas exhibitors want to see it abolished.

In connection with the Report the K.R.S. states that too often the terms of film hire are referred to as "onerous" and "unreasonable."

"The Council desires to express the resentment which it feels in this respect," is the K.R.S. comment, which goes on to disclaim that film terms are, in fact, onerous.

The Trade's reply to the allegations of Monopoly are printed on page 8.

A special analysis of the recommendations of the original Monopoly Report and the replies of the three Trade associations appears on pages 21, 22 and 29.

SURREY MAY RESCIND THE SUNDAY BAN

It is possible that the Surrey County Council will rescind the ban on children under 16 attending Sunday cinemas.

This view is expressed in a letter from County Councillor E. T. Close, acknowledging a resolution protesting against the ban forwarded by the Camberley U.D.C.

J. P. Macaire, chairman of the Playhouse and Palace Picture House Companies, Edinburgh, left the estate valued at £96,442.

SPYROS SKOURAS IN LONDON

SPYROS SKOURAS, President of 20th Century-Fox, arrived in London this week. He is on his way to Greece, where he will help to organise relief.

Interviewed by the KINE., he stated that the plans for Anglo-American film co-operation arranged with Mr. Rank were working very smoothly.

In one respect there has been difficulty in the delay in screening "The Way Ahead" in the U.S.

The film has been held up for some time owing to the very severe shortage of film stock. This has now been overcome in this case, and the film will receive its American premiere within a few days.

The news conveyed in a cable to the KINE. this week that further cuts in rawstock were probable during the third quarter of the year was commented on by Mr. Skouras with, "Yes I'm afraid that will be the case. While the war continues every airplane that goes on an operational duty has to carry about 400 ft. of film, and when you have large fleets in action the demand is huge."

"We have had to cut down our production of films to meet this difficulty."

Mr. Skouras concluded with a warm appreciation of the way in which British exhibitors, both circuits and independents had received 20th-Fox product. "It has been very encouraging."

A. R. Seymour, proprietor of the Victoria, Stanley, has purchased the Theatre Royal, Sacriston, County Durham. The building has recently been derequisitioned by the military.

"WE MUST HAVE SHOWMANSHIP"

THE importance of showmanship, for the recognition of which the "Kine." has been campaigning for years, is acknowledged by the British Producers' Association in its comments on the Report.

It says "No mention is made in the Report of the need for showmanship which . . . is much more likely to assure success at the box-office than the mere expenditure of money."

"A fine picture can be ruined by inadequate or faulty presentation and exploitation for which the producer is usually not responsible, and these highly specialised services are, we consider, essential ones for the success of British pictures anywhere."

BIRMINGHAM'S V-DAY PROBLEM

THE KINE. understands that at the suggestion of the Birmingham and Midlands branch of the C.E.A. the Birmingham Public Entertainments Committee at its monthly meeting on Monday last (April 16) considered the question of the procedure regarding cinemas in the city on V-Day.

No decision was announced officially, the committee deciding to communicate the result of their deliberations to the local branch of the C.E.A. for its consideration.

On Tuesday afternoon the KINE. was informed by the Secretary of the local C.E.A. that the Public Entertainments Committee had told him that they were not prepared to consider any application for an extension of hours for the opening of cinemas and other places of entertainment.

The local Association has decided to leave to the individual members the question of opening or closing on that occasion.

C.M.A. Leaves the N.A.T.K.E. To Run Separately

THE Cinema Managers' Association is to become a separate trade union. It is no longer a section of the National Association of Theatrical and Kinema Employees.

The decision to break away was taken by a unanimous vote of the National Council of the C.M.A., and the request to withdraw from the N.A.T.K.E. has been granted by the parent association.

A joint statement, signed by Tom O'Brien for N.A.T.K.E., and W. L. Pember for the C.M.A., was issued on Tuesday.

It stated: "The C.M.A. has developed to a point where it can go forward on its own resources. The managers, as the employees' executive agents on the spot, will now own an organisation which will be completely independent and free to promote their interests as a special category of employees."

"The C.M.A. was originally formed as a national section of the N.A.T.K.E. in October, 1942. Branches were established, and are still actively functioning in Glasgow, London, Newcastle, Sheffield, Leeds, Bradford, Liverpool, Manchester and Birmingham. New branches are to be formed in the Midlands, the South of England and South Wales."

"It is expected that as a result of the separation from the N.A.T.K.E., there will be a big influx of managers into the C.M.A., as many managers have previously held the view that they would be placed in a rather difficult position by belonging to the same union as the staff under their control."

"The C.M.A. is grateful for all

the valuable assistance given to them by the N.A.T.K.E. in the past, and although the direct organisational relationship is now terminated, cordial relations will be maintained between the two bodies.

In Memory of President Roosevelt

Germany's Industrial Ruins

on
BRITISH MOVIE TONE
NEWS (To-day)

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2

Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London

Editorial Manager: A. L. Carter

Acting Editor: Connelly Chappell

Associate Editor: James Benson

Advertisement Manager: A. H. Langford

Manchester Office: 2 and 4, Oxford Road

SUBSCRIPTION RATES: Great Britain and
Canada, 30s. per annum, post free. U.S.A.—\$1.
per annum, post free. Other countries, 50s. per
annum, post free.

REPORTS ON THE REPORT

AT long last the various sections of the film industry have published their opinions on the Monopoly Report which for so many months has been the chief debating point in the business.

It was naturally too much to hope that there would be anything like a united front. There are far too many points on which exhibitors and distributors alone must be in cordial disagreement for unity to emerge from the three sections, except on one or two of the broader issues.

What emerges from the spate of words? The three reports add up to the length of a complete novel. What do they weigh up to? They are not light reading, and all too often are written in that "official" style which makes them hard going.

First and most important fact from the long pages of comments is that the whole idea of a Tribunal for the Industry is turned down by all three sections of the Trade. This was to be expected. All sections are scared of outside interference and all of them are determined to interpret the Tribunal in that light.

This was one of the few recommendations about which there is any unanimity. For the rest there is a divergence of opinion which is at times disturbing. Indeed, isolated sections from some of the reports read very much like special pleading. Perhaps this was inevitable.

One of the original recommendations which could have been handled better by at least one of the associations in its reply is the one advocating a steady increase in the quota in favour of British films.

Obviously, the producers are in favour of the step. The K.R.S. with sensible diplomacy makes no comment. But the C.E.A. ends its remarks on the subject by advocating the eventual abolition of the Quota altogether.

This seems to us to be an ill-advised attitude. If it represents the opinion of the majority of exhibitors it would have been much better for the Association to have kept quiet and not revealed itself as being out of step with so many important influences outside the Trade.

It must surely be obvious by now that a strong British studio industry is a national and not merely a Trade matter. Film production has an importance far beyond the business itself.

Long Shots

THIS must surely have been one of the busiest weeks in the recent history of the Trade.

First of all, the three main associations have published their reactions to the Monopoly Report—page upon page of closely printed typescript, until most of us feel like reeling.

WE have managed to cast some light on the general darkness surrounding this subject, and to-day the KINE. is publishing an elaborate analysis of the reports.

It will enable you to see at a glance exactly how the different associations reacted to the original recommendations.

It will save an enormous lot of eye-strain, for the original documents are heavy going indeed.

AND over and above all this there was last week's important meeting of the General Council, with its debate on the Joint Committee deadlock.

One point emerged from the general discussion. That was the emphatic way in which everyone agreed that Commander Arthur Jarratt did all he could to iron out a position as tricky as anything the Trade has had to face in recent years.

WHAT will be the next move? This afternoon, following the K.R.S. Council in the morning, the Joint Committee meets to discuss the situation.

The subject will be hot Trade news for months to come.

SO the severance of the Cinema Managers' Association from the N.A.T.K.E. is at last an accomplished fact. It has been rumoured and denied more than once, but it is now officially stated that the managers' union will continue its existence as a separate and independent organisation.

THE official statement is that it has developed to a point where it can go forward on its own resources, but it is not stated what those resources are other than the enthusiasm of its members.

Running a union is a business demanding hard cash, and a sufficiency of it, especially in early days. That is where the C.M.A. at present must have anxieties.

SPYROS SKOURAS, in London for a few days before leaving on his mission to arrange relief for Greece, gave me a few minutes on Tuesday morning before going to St. Paul's for the the President Roosevelt Memorial Service.

WE discussed Trade problems at some length, but Mr. Skouras had other thoughts in his mind.

He is deeply concerned to see how the U.S. and Great Britain use the screen in an effort to promote a peaceful world order.

The potentialities of the screen to promote international good will are enormous.

It is good to see how a major executive like Skouras has the subject at heart.

SIDNEY BERNSTEIN has been back at the M. of I. from another of his trips into liberated Europe.

And he makes it quite plain that he disagrees with the KINE's recent statement that British films were practically unrepresented in the French market.

Well, Bernstein should know. He has done more to help our entry into the liberated territories than any other man. And this is the picture he gives of things as they are at present.

ONE hundred shorts about the British war effort are on show throughout France sponsored by the M. of I. They are in great demand. For instance, 45 prints of "V.I." are booked solid for another two months.

British feature films have been admitted to France in the proportion of twelve of ours to forty American pictures.

TWELVE to forty is no minor success for British films in the French market. Furthermore, our pictures have been dubbed in advance in London or Paris and have been sold against an advance guarantee which fully satisfies British producers and indicates that the French distributors believe in the success of our films.

DON'T forget that before the war British films were being sold outright for quite small sums in the French territory. A producer thought himself lucky if he saw one thousand pounds back.

Of course, it is quite true that these figures will not compare with the American grosses in the same field, but Hollywood firms had complete sales organisations of their own and were able to start them up again after the liberation.

And the day will come, says Bernstein, when they will compare favourably.

FRANK DITCHAM and John Jacobs are on a Trade show tour for G.F.D., attending the provincial shows of "Blithe Spirit," which is now doing very well at the Odeon.

Up in Glasgow last week, they took the opportunity of meeting many of the leading Scots exhibitors after the show.

CONGRATULATIONS to Ernest E. Blake, during recent years managing director of Kodak, Ltd., on his appointment as deputy chairman of the company. "Ernie" is one of the pioneers of the Industry, entering it in the first year after the first screening of a kinematograph film in England, by Lumiere, in 1906.

HE joined Kodak in 1902, bringing to his appointment there his training as a professional photographer and close association with the problems of kinematograph exhibition during the preceding five years, during which he toured the country with his brother, the late W. N. Blake.

A NUMBER of his old friends celebrated his new appointment by giving him a luncheon Tuesday. Older among them 80-year-old Bill Barker, other sent including Jimmy Squier, Skittrell, Harry Raymond and Milder.

Mr. Blake is succeeded as managing director of Kodak, Ltd. by H. S. Carpenter.

VERY few people in Ward Street notice the formation of G.B. Animation, Ltd., with capital of £1,000 per week. In fact, there is a first-class show behind it. This is the company which Arthur Rank has formed to produce cartoon films in Britain.

DAVID HAND is now over to get the company started. Hand, with whom I lunched last week, is a pleasant Hollywood cutie, serious but outlook keyed up with enthusiasm at thought of starting a new industry in a new country.

He quite coolly visualises the possibility of having hundreds of animators within a year or two of war being over, and is already discussing a scheme with Mr. Rank to train artists from the services.

Hand is a man who has little say for himself. But he is likely to cause plenty of talk in the business before he is very much older.

AMERICAN distributors are busy reorganising their overseas organisations. The latest company to take this step is Paramount.

Their Continental manager Robert Schless, is expected in London this week. David Rose to me. He will be on his way to start organising his new Paris headquarters.

Schless joined Paramount early this year. He was formerly general foreign manager for Warners, whom he covered all Europe, including Great Britain and Holland.

ALTHOUGH early in the year for such to be the case "Glebelands" is full, and I told by Reginald Bromhead that there is a small waiting list.

It is evident that the benefits "Glebelands" are becoming widely known, and many must have taken advantage of recuperative treatment there during past 12 months than in any year previously.

As a result, a general survey begun made by Harry Weedon, Birmingham, for an extension giving another 20 or more beds.

CAME across another possible long-service record-breaker last week.

The Majestic, Dewsbury, has recently changed over from Andrews Picture Houses' circuit to the Marks circuit. Before quitting, the directors gave a boost to each long-service member of staff.

Clara Dixon (ex-cathedra) has given 28 years' service. Ber Dixon (staff supervisor) had been with the company 25 years. Going!

BUT the laurels go to General Manager E. T. Dixon, who has handed out the rewards for 30 years at the Majestic.

Remarkable figures for a man as young as ours. THE MANAGER.

April 19, 1945

Close-Ups

by

SCRENCOMBER

The Robomanager

EARLIER experiments with the Robomanager were not always successful, for, having removed this "Initiative," which the circus originally thought an asset, instead of nodding agreement to supervisors, wearing evening dress and filling in forms, it was not uncommon to find him filling in evening dress and wearing a form while nodding genial assent to every deadhead asking for seats. Hence the expression, "Getting in the Nod."

To differentiate between patrons and supervisors, the latter were fitted with a type of de-moing apparatus, similar in principle to that used to combat magnetic mines, but even so, such is the personal magnetism of all supervisors that it was not uncommon for one to return from his rounds with half a dozen managers clinging grotesquely to his person.

Reply to Yourn

Dear Column,
It is immaterial to us whether you have the support of a Flying Column or a Fifth or Sixth Column, and as you, as a column, cannot move us, we thought we would move the column which, as Major Gale might put it, is rather like making a molehill out of Mahomet. We'll print you upside down if we feel like, in which position you'll probably make more sense than you do at the minute. When we joined this paper we were assured you were intended as a funny column, but weeks of painstaking research has failed to produce any evidence to bear out this theory. We have shown you to our friends and studied their reactions... boredom, bewilderment, sadness, scepticism and, of course, the one who burst into tears outright, but amusement... No! As for "Kindhearted Mr. Towns-land, who prints you"—this poor unfortunate was chosen, not so much because he possesses a sense of humour as for the fact that he possesses no sense of smell. We promise that, with the first laugh you give us, you will be returned to your permanent home, which looks like you'll be in the "Trade Show Diary" next week, "Show-ship" the week after, and the "Situations Vacant" any minute now, if you don't pipe down.

Yours for mobility,

THE EDITOR.

Perfection

No perfection does not exist. We were told that colour would be perfect when you no longer noticed it, and that the almost perfect sound track in "Objective Burma" was mostly silent.
F. A. Prior, of Notts and Derby, has been telling the Nottingham Rotary that one day stereoscopy will become so perfect that it will dispense with screens and the front page of one of our hated papers carries an advertisement appealing, "The Sign of the Cross" must leave the Plaza to make way for 'The Unseen.'"

The £:s:d of Film Production:—

HOW AND WHERE THE MONEY SHOULD BE SPENT ON BRITISH FILMS

By
MAURICE OSTRER
Executive Producer,
Gainsborough Pictures



MAURICE OSTRER

DETERMINED efforts are being made to secure wider and wider markets for British films. The quality of our pictures, taking them all round, is increasing steadily all the time, and their success in our own home market is much greater than ever it was.

So, in these days of expansion, when the British industry is gaining so many successes, it is important, I submit, for producers to settle down and study the subtle relationship of the two factors which govern their balance-sheets—the cost of their films and the size of the market for which they are designed.

It is obvious that a producer with a certain release in America can afford to put at least an extra £50,000 on to his overheads, above the figure he would consider correct for a film which had no such release in view.

In this article, however, I propose concentrating mainly on the type of film we all know best, the film designed mainly for the home market. We like to regard it as a medium-priced picture, and we know from experience that it is capable of earning handsome profits.

Taking Risks

To my way of thinking it is the backbone of the British studios, and producers who deliberately overshoot it, unless they have certain foreign markets, are risking their backers' money.

Let me start with some facts and figures. Recent pictures made by my production unit have amassed excellent grosses. "Fanny by Gaslight," which cost approximately £90,000, has grossed nearly £300,000; "Love Story" cost about £125,000, and will gross about £200,000; "Madonna of the Seven Moons" cost about £125,000 and will probably out-gross the others. These are only three examples.

They are not fancy figures; they are well-known in the Trade.

Costs Going Up

Now in looking at a production budget there are many things to remember; first, and most importantly, film production cost is rising all the time, and shows no sign of stopping.

Since the war the time taken to produce a film has steadily increased. It is going on increasing. This is not merely because we are aiming at better pictures; it is because things take longer to do owing largely to staff and raw material difficulties. So studio rentals go on much longer, and they eat up expenditure.

The old saying that time is money is desperately true of film production.

No planning in the world can prevent a film being more expensive now than it would have been in 1938. That is obvious. I am at the moment interested in a picture which will cost about £150,000. We would have made it for £75,000 before the war.

less than £250,000, in view of its players, its subject matter, and the type of treatment we propose giving it."

Difficult? Of course it's difficult. But it's the only possible approach to the subject.

Now I am often asked what I consider to be reasonable expenditure for a medium-priced commercial picture of good class and sound entertainment value—the type of film I have been advocating persistently for years.

Typical Specimen

Well, here simplified, is the cost sheet of "The Man in Gray." I select it only because it is a representative specimen of the type of cost-sheet we are dealing with all the while at Shepherds Bush.

The film cost about £95,000, and this is how it divided up—the percentages being approximations:

	Per cent.
Story and scenario ...	5
Direction department ...	3
Production department ...	5
Acting ...	17
Art department ...	1
Camera department ...	2
Recording and re-recording ...	5
Sets ...	16
Lighting ...	2.5
Film stock ...	4.5
Wardrobe ...	4
Make-up department ...	2
Music ...	0.5
Location ...	4
Insurance, etc. ...	4
Miscellaneous ...	13
Studio rent ...	3
Production fee ...	1
Royalties (recording) ...	1

Obviously, these figures are variables. But over a programme of, say, a dozen pictures, it will be found that they do not alter very violently.

Quite blatantly many of the charges show sharp rises from the pre-war figure. Although small compared with the total, items like wardrobe hire have shot up out of all recognition in the last few years.

So, of course, have the cost of sets. In the film I quoted, "The Man in Gray," not less than £16,380 was entered up under this heading, and in breaking down this figure into its components I see that hourly wage bills for carpenters, plasterers, and property men amounted to £6,300. Rented properties also amounted to £4,600, a figure much higher than anything we would have expected for such a picture before the war.

However, in my opinion, these increases in production costs are here to stay. There may be a slight reduction when things get back to normal, but costs and wages, as we all know, have a gradual upward tendency, and there is no sense in assuming that we will get back to 1938.

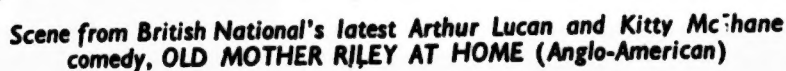
What we can do, and what we must do, I submit, is to concentrate on the correctly priced commercial picture, the film that can make a profit in its own right—and its own market.

Seeing Money

Thirdly, he should be able to predict what his unmade film will look like—not just in terms of pictures, but in terms of money.

It is no good a producer saying "I propose making a film which will look beautiful, which will get rapturous notices from the critics, and which will be delight of the highbrows."

What a producer should be able to say is: "I am about to spend £125,000 on a picture featuring Smith and Jones. It will gross not



April 19, 1945

Trade Benevolent Fund Annual Report

100 PENSIONERS ON BOOKS

THERE are over one hundred long-term pensioners of the T.B.F., it was stated at last week's meeting of the Board of Management of the C.T.B.F., held last week, it was well attended, with the President—Reginald C. G. H. in the chair. G. H. made his first attendance. The deaths of three long-term pensioners of the Fund were reported.

One of these, a veteran of the Trade, resident in the Provinces, had been on the books of the Fund intermittently since 1926, and had received in all the sum of £311. (Help to a similar amount was also given by another charitable organization.) The second case was an exhibiting manager in the Provinces, to whom it was necessary to extend help; he had received altogether the sum of £202. The third death was that of an old actress, who started her studio work well back in the silent days. Bedridden for the past few years the Fund assisted her to a total extent of £509.

Pensioners

The majority of the pensioners have been assisted for many years, are reviewed every autumn. Any alteration in circumstances is taken into account in authority granted for the ensuing twelve months.

The assistance extended to these beneficiaries amounts to a considerable figure—in one case alone £1,333 15s. has been paid out to date.

The Report and Balance Sheet for year ending March 31 last is now in course of preparation, and an increase in the general help extended will show an increase over last year's figures.

Finance

On the matter of finance, the Chairman reported the receipt of cheque from the Kinematograph Renters' Society, Ltd., on account of "Cinema Day"—October 18, 1944—of £4,312 4s., and the receipt also of the sum of £844 11s. 2d. from the Cardiff Sub-Committee on account of its activities over the past twelve months. Cardiff Ball amounts to £327 8s. 3d. of this, and Trade show collections amounted to £357 17s. 2d. The final month of the year shows £329 13s. 2d. from the Penny Staff Collection Boxes—a very satisfactory finish.

On the "Glebelands" account the Chairman reported that £200 had been received from British Lion.

No Decision: Blackpool S.O. Increase

A deputation from owners and managers of the 19 Blackpool cinemas, headed by R. G. Bickerstaffe, J.P., chairman of the Tower and Winter Gardens Companies, met the Watch Committee last week to discuss the proposed increase in the charity allocation from Sunday shows. No agreement was reached.

Worst Box-office Week-End

"Kine." Cable from "Motion Picture Daily," New York

WASHINGTON observers predict that there will be no changes in America's foreign policy regarding films as a result of the Truman administration change. Gradual shifts in internal policies are expected.

THE NATION'S box-office receipts over the funeral week-end hit the lowest in many years.

HASKELL MASTERS, an industry veteran, after resigning from Canadian Odeon and Empire Universal last January, now becomes Warner's Canadian Sales Manager.

PRODUCER-DIRECTOR SAM WOOD and producers Hakim Brothers will star Ginger Rogers to launch new producing company.

THE STATE DEPARTMENT invites forty-one United Nations to submit films for showing at special theatres during the San Francisco Peace Conference.

SEVERAL Hollywood studios are dropping actors and directors under strike clauses where pictures cannot start owing to the continuing studio strike.

THE U.S. Government is establishing a Committee of sixteen, representing various Government Agencies, to work out details of reconversion problems in film and other industries.

THE TREASURY Department has ruled that the proposals of the Bretton Woods Conference, by which all countries agreed not to place monetary restrictions on current transactions, shall also include motion picture company revenues.

STAFFS' GOOD WORK FOR C.T.B.F.

Voluntary staff collections for the C.T.B.F. at Manchester cinemas during the year ending December 31 amounted to about £495. There are approximately 100 cinemas in Manchester and about 25 in the Salford licensing areas, and, including those in outside districts, a total of 150 contributions have been received from the staffs of 90 cinemas.

The lead is taken by Fourways, New Moston, with £53 11s. 8d., followed by the Ellesmere, Swinton, £50 5s.; the Magnet, Newton Heath, £26 5s., and Ambassador, Pendleton, £23 15s. The amount received from the Manchester city houses was £39.

The total amount collected, Alfred Snape says, is a record sum and is more than that contributed by staffs in any other centre.



Columbia's *THE MISSING JUROR*, with Jim Bannon, George MacReady, Janis Carter and Jean Stevens, will be Trade shown next Wednesday, at Studio One at 10.45

ASSESSMENT CHAIRMAN RESIGNS IN PROTEST AGAINST COUNCIL

THE chairman of the Northampton Assessment Committee has resigned as a protest against the policy of the Northampton Town Council in appealing against the decision of the Assessment Committee.

"I have felt for some time," he stated, "that the Rating Authority has expected us to confirm their valuations, particularly in regard to their revaluations of cinemas."

The decision of the chairman (Coun. Ralph A. Smith) was announced to the Press before the start of the appeal to Quarter Sessions by the Rating Authority's appeal against the Assessment Committee's decision to reduce the assessment of the "Exchange Cinema" from £4,270 gross, £3,555 rateable, to £3,550 gross, £2,955 rateable.

The appeal was dismissed with costs.

The case is reported on p. 34. In his statement Coun. Smith said: "The action of the Rating Authority taking to the Quarter Sessions the decision of the Assessment Committee in respect to the

Exchange cinema has given me, as chairman of the committee, considerable concern.

"I can honestly say that during the 17 years I have been privileged to serve on the committee—10 as chairman—I have endeavoured to hold the balance fairly as between the Rating Authority and the appellants whoever they might be.

"I hold no brief for the cinemas as such, but they are entitled to the same consideration as is given to other ratepayers.

"It is impossible for me to continue as chairman, having the feeling that when we decide against the Rating Authority valuation there is to be a repetition of the recent appeal to the Quarter Sessions involving as it does considerable expense to the ratepayers.

"When a ratepayer feels he is over-assessed it is his right to have an opportunity of appealing against the assessment, and the Assessment Committee. I can say that every member of the Assessment Committee has always endeavoured to do his duty impartially and equitably."

Letter Box:—

COMMONWEALTH FILMS AGAIN: EALING SUCCESS IN ROME

MAY I follow up my letter on the work of British Commonwealth Film Corporation? Since last writing to you I have received two letters from employees of Ealing Studios now with our Forces in Italy—J. W. Dodds and John K. Newnham; both letters (they are dated April 8 and April 9) were written to let me know of the success in Rome of this company's film, "The Foreman Went to France."

This film opened in two Rome theatres simultaneously, one copy being in English and the other dubbed in Italian.

Both theatres apparently were packed right out, and on the Satur-

day drew in 400,000 lire, several thousand lire in excess of the previous records, including such films as Chaplin's "The Great Dictator."

On the Sunday it created a new high record by taking 430,000 lire—this, my informant tells me, despite a luke-warm Italian Press. Apart from my personal gratification at the success of this film (which, by the way, is being re-issued in this country) once again it is an instance of our indebtedness to the Commonwealth Film Corporation.

MICHAEL BALCON,

EALING STUDIOS, LTD.

London, W.5.



NO MORE FREE FILMS FOR TROOPS

U.S. Decision

CONVERSATIONS are taking place regarding the future activities of the Film Department of E.N.S.A. on the completion of the European war.

The American Army is setting up a number of static cinemas in the rear areas of Europe for presentations to the troops.

Films supplied to these theatres will be subject to commercial rentals. This policy is the first step towards implementing the decision to end the free gift of films by the Industry.

Suggestions have been made, states a KINE. correspondent, that E.N.S.A. should continue to provide the Army of Occupation with film entertainment on the present lines.

While the organisation is fully prepared to cope with all the film requirements of British troops, it is unlikely that the existing arrangement between the renters and E.N.S.A. will be extended.

It is certain that following the U.S. decision British renters cannot agree to the indefinite free issue of films after V-Day.

Consequently, British troops of the Liberation Army will have to rely on their local commercial cinemas for entertainment when Germany is finally overthrown, unless E.N.S.A. follows the U.S. policy.

Bury Red Cross Collections

Collections in Bury (Lancs) cinemas for the Cinemas' Red Cross Fund realised £623. In the corresponding period last year £539 was raised. Individual collections were: Star, £23; Regal, £76; Hippodrome, £45; Odeon, £200; Art, £130; Royal, £87; Empire, £9; and Scala, £53.

The collections made in Burnley (Lancs) cinemas for the Red Cross realised £693, nearly £125 more than last year.

The Regal, Southampton, owned by Odeon since 1939, has been renamed Odeon in accordance with the company's policy that as many of its cinemas as possible should be called Odeon.

M. OF I. FILM PRODUCTION SHOWS DECREASE

Successful Change Over of Commercial Screening Plans

SINCE 1940 the Ministry of Information has sponsored the production of 610 films, a total footage of 585,119. Production has dropped since 1943, when 160 films were issued, compared with 130 for 1944, according to a report recently issued by the Films Section.

The change-over in M. of I. commercial distribution policy is evident in the fact that in 1940, 14 films were available for general theatrical distribution, which number dropped to five for 1944, being mostly 15-minute films in the place of the former five- and ten-minute shorts.

Overseas Subjects

There has also been a reduction of films designated for wholly overseas use. In 1943 these totalled 39, but the annual production for 1944 was 15. The total footage of M. of I. films overseas is 97,599.

Next to trailers (154 have been produced for the Ministry since the war, reaching a peak of 51 trailers in 1944), films for non-theatrical distribution form the bulk of M. of I. production. In 1941 only seven of such films were made, in 1944 28 were made, bringing the total to 114.

The Colonial Film Unit has produced 100 films since 1940 and 30 five- and fifteen-minute films have been acquired by the M. of I.

Longer Subjects

The M. of I. policy of issuing one monthly 15-minute film to commercial cinemas in the place of weekly five- or ten-minute shorts, has resulted in a higher quality production, states a KINE. correspondent.

Of these two-reelers, "By Land and Sea," the Crown Unit's film about our Royal Marines, has been one of the most popular. This was rivalled only by the topicality of the Army unit's "Harbour Goes to France," and the R.A.F.'s production of "Naples is a Battlefield."

M. of I. overseas issues are in addition to the British productions sponsored by the British Council.

Among the M. of I. "overseas only" subjects have been "Chinese in Britain" (Strand), "Latin Americans in Britain" (Paramount), "Rationing in Britain" (World Wide) and "V.I." (Crown), which was sent to America last year.

"MONOPOLY" COMMENTS DIFFER

K.R.S. Presents

'Undesirable Practices'

THE "tendency towards monopoly" in the film industry is closely examined by the C.E.A., the K.R.S. and the Producers' Association in their comments on the Monopoly Report now published.

The views of the three associations differ considerably on the subject.

Commenting on monopoly the K.R.S. says it prefers to regard this as "a tendency towards greater centralisation, such as is evident in other industries."

It resents also the imputation in the Report's conclusions of 'undesirable practices in restraint of Trade.'

The terms "preponderating influence" as applied to American interests is questioned.

The K.R.S. admits that a large percentage of films screened in this country come from America, as has been the case for some years, but denies that there has been an increase in American influence so far as theatre holdings are concerned.

Facts are adduced to show that such holdings have actually decreased.

On the other hand, the B.F.P.A. comments on this matter that "the extensive market of American film companies in this country should have justified their fulfilling obligations under the Cinematograph Films Act more than, in fact, has been done." It also agrees that there have been monopolistic tendencies, but that so far they have not done harm to the Industry.

Cartoons and real live shots are mixed up in Disney's *THE THREE CABALLEROS*, the latest of his big feature productions. Details of the premiere which RKO-Radio is arranging appear on page 42. The cartoon stars Donald Duck, Panchito the fighting cock and Jose Carioca.

Another Stock Cut in U.S.

From "Kine." Correspondent
By Cable from New York

WASHINGTON considers the will be an even more drastic cut in rawstock in the third quarter of the year.

Distributors will in future order prints to remain in use for three months, instead of the eight months which has been the rule hitherto.

Scenes for Yorkshire Documentary

Scenes for a documentary, "We Riding," were taken at the little moorland Baptist chapel at Pann Moor, Stammonden, near Huddersfield, on Sunday.

About 700 people from the district, filled the church for the annual "Messiah" service. The script, written by the Yorkshire authoress, Phyllis Bentley, deals with a textile family at work and at play. A Halifax family take the principal parts.

Pre-Booking Restored

One of the central cinema of Liverpool, the Futurist, has restored the pre-booking of seats to the circle only. Since the beginning of the war it had not been possible to book seats. Advance booking is made for the last performances only.

BUTCHERS FILM SERVICE LIMITED

present

The M.o.I. film made by the Combat camera units of the M.A.A.F., R.A.F. and British Army film units. The picture, the first to be made in and brought out of occupied Yugo-Slavia, tells the story of the heroic achievements of the Army and partisans against the Germans, and the daring co-operation given them by the Mediterranean Allied Air Forces.

"THE NINE HUNDRED"



THE GIRL FROM THE MOUNTAINS

Length approx. 2,000 ft.

CERT. U

BUTCHERS FILM SERVICE LTD.

F. W. BAKER. Managing Director

175, Wardour Street, London, W.1.

Telephone: GERard 7282 (3 lines)

Telegrams: Butchilms, Rath, London

Box-Office Greatness



DOROTHY McGUIRE
as "KATIE"



TED DONALDSON
as "NEELEY"



JOAN BLONDELL
as "AUNT SISSY"

A'ett A TREE GROWS

"With a hand-picked cast and a story chock-full of human interest, this 'real-life' entertainment is a picture that will long be remembered for its vivid drama, heart-warming philosophy and the forceful acting of Peggy Ann Garner."

—Daily Film Renter

DOROTHY McGUIRE as Katie • JAMES DUNN
PEGGY ANN GARNER as Francie • TED DONALDSON
and
JAMES GLEASON • RUTH NELSON • JOHN ALEXANDER • BOB PULLY •

s — in every frame!

Smith's

IN BROOKLYN

"A Tree Grows in Brooklyn" is grand entertainment of the heart-warming type that demands and deserves wide success, and we cannot imagine any audience that will not immediately fall under the spell of its vivid truth."

—The Cinema

as Johnny • JOAN BLONDELL as Aunt Sissy
as Neeley • LLOYD NOLAN as McShane
Produced by
KAZA • LOUIS D. LIGHTON

Screen Play by Tess Slesinger and Frank Davis
Adapted from the Novel by Betty Smith



JAMES DUNN
as "JOHNNY"



PEGGY ANN GARNER
as "FRANCIE"



LLOYD NOLAN
as "McSHANE"

ANOTHER MIGHTY ACHIEVEMENT from

20
CENTURY-FOX

LOOK!

In its first 2 stupendous
weeks at Warner Theatre

Hotel Berlin

has smashed all records of the 14
biggest hits in Warner history!

HOTEL BERLIN BEAT ALL THESE

1938: Adventures of Robin Hood

1939: Dawn Patrol
Confessions of a Nazi Spy

1940: The Sea Hawk

1941: All this and Heaven, Too

1942: Sergeant York
Captains of the Clouds
In This Our Life

1943: Yankee Doodle
Casablanca [Dandy

1944: This Is The Army
Now, Voyager

1945: Arsenic and Old Lace
Old Acquaintance



Show it while it SIZZLES!

April 19, 1945

Jackie Hunter in British National's
DON CHICAGO, current Anglo-
American Trade show

SUNDAY OPENING—THE PRIORITY ELECTION ISSUE

Branch Campaign Committees to be Constituted

SUNDAY opening and Sunday contributions to charity are to be the main planks of the Trade's General Election Policy.

This was decided upon at last week's meeting of the General Council, which considered the relative claims to precedence of the Entertainment Tax, the Monopoly Report and licensing conditions.

Appointment by branches of campaign committees was agreed upon for the purpose of contacting candidates.

In its report to the General Council, the Legal, Finance and Parliamentary Committee stated that consideration had been given to the policy at the General Election, and recommends that having given consideration to the subject of Entertainment Tax, Monopoly Report and general licensing conditions, it came to the conclusion it was better to concentrate on the question of Sunday opening and Sunday charity contributions. If any members wanted to know the reasons these could be supplied verbally the report stated.

The idea of the Committee is that the General Purposes Committee should be the Campaign Committee, lists of all candidates will be circulated with full information to the branches with the lists of the constituencies in each branch.

It will then be for the branches to appoint a General Election Campaign Committee with the necessary conveners and to see that every candidate is either interviewed or written to in their district. All information will be collected at head office so that the Association is fully advised as to the views of the Members of Parliament who form the new House of Commons.

Waste of Time

D. C. WALLS asked for the verbal explanation mentioned.

The GENERAL SECRETARY (W. R. Fuller) replied that in regard to Entertainment Tax, that had been the original suggestion, but it had been unanimously turned down as the committee was of the opinion that it would be a waste of time to pursue this under present conditions. With regard to the "Monopoly" Report, this was considered too complicated, as also was general licensing conditions.

Sir ALEXANDER KING, while agreeing with the scheme, wished to know in connection with Entertainment Tax if there were an interim budget after the next Budget, what steps the Association would take to form another Entertainment Tax Committee like the last one?

The GENERAL SECRETARY replied that the Association could operate overnight. The subject of Entertainment Tax was always on the General Purposes agenda and under regular consideration and if necessary the General Purposes could form a sub-committee with power to co-opt.

E.T. Burden

J. McBride stated that one could not arrange a campaign over-night. He had been a member of the original Entertainment Tax Committee and they had been working for weeks. Owing to the withdrawal of troops, some districts were suffering acutely from the imposition of such a heavy tax and it should be fought now.

LEW. EDWARDS supported this view and thought some formula should be got out and put before members.

J. J. McCracken agreed with the pre-

vious speakers and deplored that the question of Sunday opening had been picked out to the exclusion of the other items.

COUN. H. S. GENT moved and J. J. McCracken seconded:—

"That Paragraph B be referred back for further consideration."

Not Forgotten

COUN. L. G. HILL asked if it were right that this paragraph be referred back? Surely it was not meant that Entertainment Tax should be the subject for the General Election, but that there should be a special committee.

The PRESIDENT (G. N. Scarborough) assured members that this subject had not been forgotten.

COUN. GENT withdrew his motion on condition that he was permitted to raise it again under "Any Other Business," but his seconder, Mr. McCracken, did not agree.

Always in View

The GENERAL SECRETARY explained that there was no question of appointing a special committee as this subject belonged to the General Purposes as well as the Legal, Finance and Parliamentary Committees and it came up every month.

J. McBride said that in Scotland there was a resolution opposing Sunday opening and as far as that was concerned they would not accept.

On a show of hands, the resolution was lost by a large majority. Received and adopted.

A Raw Stock Conference

C.E.A. DECISION

An invitation is to be sent by the C.E.A. to all societies and any firms concerned in the use of commercial entertainment film stock with a view to a thorough examination of what use is being made in other quarters.

The purpose of this inquiry is to consider what representations can be made in due course to secure a more adequate allocation to the film Trade.

This decision was decided upon by the General Council on the recommendation of the General Purposes Committee which had investigated the position arising from the shortage of film stock, which is regarded as one of the most important matters with which the industry is concerned.

It is perhaps not generally realised that film stock is allocated by the Government amongst the various departments concerned in its use, and that the Trade receives what allocation the Board of Trade is able to secure for it.

In consequence, there is no point in approaching this matter by way of criticising an item like a Ministry of Food flash, because if that were discontinued the amount saved would simply go back into the Government pool and might be absorbed by some other department.

C.E.A. Make Ban on Dual Office Holders

A DIRECTION that it is undesirable that the posts of branch secretary and treasurer be held by the same person was agreed upon at last week's meeting of the General Council.

The subject arose from the appointments made following the death of H. Hargreaves, who held the joint offices of the West Lancs branch.

In its report to the General Council the Legal, Finance and Parliamentary Committee stated that when these offices fell vacant the opinion was expressed to the West Lancs branch that when new appointments were made the two offices should be held separately and not by one person, but the branch took a different view and appointed one person to the two offices.

As it happens the appointment to the secretaryship was in order, but the appointment to the treasurer's office was out of order. Accordingly the matter was referred to the Committee.

There are no personalities in this matter, continues the report, and, in fact, all the persons concerned are of the highest integrity. There are two other occupants of the combined offices of secretary and treasurer among the branches, who have held the position for many years whom this committee also holds in the highest esteem.

The committee, however, had come to the conclusion that it would be desirable for the General Council to express the opinion definitely that in future the secretaryship and treasurer's office of a branch should be held by different persons. It is true the rules permit this to be done, but the committee thought that a definite expression by the General Council would render the alteration of rules unnecessary. Any necessary alterations by the branches concerned could be made at their next annual meeting.

Will Conform

G. DUDLEY WEST, as one of the occupants of the dual office, wished to thank the committee for its expressions of trust, but the fact remained that he would conform to the opinions given at the next annual meeting of the branch.

J. Dossos asked in what way the elec-

tion of the treasurer to the West Lancs branch was out of order?

The GENERAL SECRETARY (W. R. Fuller) replied that the election was not done in accordance with rule at the annual meeting of the branch and, strictly speaking, the branch would not be able to appoint a treasurer until its next annual meeting.

Mr. Dossos felt there was an attempt to regiment the members a little too much, and he had to take it that the West Lancs branch could not have a treasurer for the remainder of the year.

The Branch Insisted

The GENERAL SECRETARY stated there had been no opportunity since the death of Mr. Hargreaves to act in accordance with rule and there would be no opportunity to elect a treasurer until the next annual meeting of the branch. A similar matter had been raised two years ago from outside that it was undesirable for one person to hold two offices of this kind.

When the office had fallen vacant in the West Lancs branch, Coun. Simpson had asked if the association objected to the secretaryship and treasurer's office being held by one person and had been told that it did. He had put this view forward but had been overruled at the branch meeting. It had then been reported to the Legal, Finance and Parliamentary Committee which was reporting its opinion and wished to know if the General Council took the same view.

The report was adopted.

SMALL FIRE AT LIVERPOOL

When a fire broke out at the Empress, Tue Brook, Liverpool, last week, the audience was asked to leave the building. The N.F.S. extinguished the blaze, which was confined to a quantity of rags under the stage. After waiting in the foyer for about 15 minutes they were readmitted and the performance was resumed.

Bristol licensing magistrates have granted the transfer of the licence of the Rex, Bedminster, to Edward E. Pearce, and of the Ashton Cinema, Ashton Gate, to Raymond H. Gregory.

The whole problem of barring clauses, and the Joint Committee of the C.E.A. and the K.R.S. was the main topic at the Association's General Council meeting last week.

A report from the C.E.A.'s members on the Joint Committee was presented to the Council. It is reported in full on page 15.

The whole subject was debated.

C. G. BERNSTEIN stated that this report was adopted and composed by a sub-committee of the Joint Committee, then it was brought before the full Joint Committee which approved it. Cdr. Jarratt had made it quite clear that it had to receive the approval of his board, and since then the board of Associated British Cinemas had declined to accept the new suggestion.

In their letter they stated the renters had accepted their point of view and had withdrawn their representation on the Joint Committee.

This, he added, was not so, because when they were considering it with the C.E.A. the K.R.S. assumed A.B.C. would accept.

Not Agreeable

As A.B.C. were not agreeable to the adoption of this new committee the partners on the Joint Committee, the renters should be consulted and one could not turn it down without consulting them.



Cdr. A. JARRETT

T. E. ROBINSON said Manchester felt a certain responsibility because although this particular committee was wrecked on the Birmingham cases, it had started in with Manchester. There was quite a number of grave potentialities. In the first place, it seemed it might split the Association; secondly, the new procedure would probably render abortive any future claims on bars.

The General Secretary had introduced this new procedure.

He Was Away Sick

The GENERAL SECRETARY (W. R. Fuller) interrupted to say that when this new procedure was formed by all sections of the Trade he had been absent through



J. McBRIDE

illness from the particular meeting, and the new scheme had been adopted unanimously by all sections attending. Mr. ROBINSON continued by saying there were three permanent members from the circuits, and three independent members; there was little doubt the circuit members would go together and so would the independents.

There would be a set-up where the independent chairman must give a very important decision.

To divorce the question of bars from the Joint Committee at the command of A.B.C. was one of the most powerful exhibitions of monopolistic power.

Many who had opposed the recommendation in the "Monopoly" Report had no possible idea that this would be on the tapis. Would there have been

General Council Debates Report —

"COMMANDER JARRATT ACTED FAIRLY IN ACUTELY DIFFICULT POSITION"

this fuss if an independent exhibitor had taken objection to the decision of the Joint Committee?

Peace Too Dear

Peace could be bought too dearly and he thought the Joint Committee composed of all sections of the Trade should be retained, and with the co-operation of the renting side an essential and thorough overhaul of bars could be made.



C. A. MATHES

Capt. S. W. CLIFT remarked that at the meetings of the Joint Committee he had made it definitely clear that he would give up his personal views on the suggested new procedure and support it to the Council as his own personal view, but he knew the feelings throughout the country, and he had no right to prejudice the views of the members, but things were different again to-day.

There was a spirit of dictation in the letter from A.B.C. of March 22, and he would not allow himself to accept it.

Throughout the country he had begged the members to try their utmost to maintain the power and prestige of this committee for the good of the industry and therefore he did not wish to take any course that would weaken that resolve.

This procedure was sent forward by a committee of the Joint Committee, and it was accepted at that Joint Committee by all the parties who represented the independents and circuits.

"Astonished"

He had been astonished when he received the copy of the letter from A.B.C. of March 22.

One thing he wished to make clear. After the last meeting people had intimated to him that the naughty boy was Commander Jarratt. He wished to correct that false view.

Throughout all the discussions, Commander Jarratt had acted as one would expect a gentleman to act; he had been fair and made his position perfectly clear.

Capt. Clift had arrived at the point when he could not support the report until it had gone back to the Joint Committee with the correspondence to see what were the full Joint Committee's views.

He hoped some formula would be found, and if it were left to Commander Jarratt he was sure a formula would be found satisfactory to both circuits and independents.

Coun. L. G. HILL thought the question before the Council was who and what should be the governing authority within the Association?

In the past there had been only the K.R.S. Investigation Committee for the solution of problems and the exhibitors were invariably the losers.

The Report Helped

Then, out of the blue, came the Government-sponsored body to investigate charges of monopoly within the industry. After that there was a greater spirit of conciliation and with the full approval of the K.R.S. and General

Council the Joint Committee was formed.

The "S" List had been dealt with and he wished to add that independents had received a full measure of support from the circuit representatives and in particular from Commander Jarratt.

Bars were dealt with and decisions were abided by until the first case went against a circuit when it was stated that the set-up of that committee prejudiced their case.

That could not be substantiated, because Capt. Clift had not attended the meeting when his bars were considered so that there was no question of his exercising a vote. He had been told that his remarks might be misconstrued as a personal attack on Commander Jarratt—one must associate the company with its representative.

He still thought that A.B.C. would reconsider. The big circuits could not afford to break the Joint Committee; the renters would do their best to stop them.

Before being independents they were members of the C.E.A., and it was to their interests to be united, but they could not be united at the expense of saying "Yes" to the circuits.

The least they could do was to send this report back and say that the Joint Committee was the only machinery that could adjudicate on this question.

A. FREEDMAN said he had been approached by London exhibitors who were nervous of the new sub-committee and they would not bring their complaints before it. They were perfectly satisfied with the old set-up of the Joint Committee.

Commander A. W. JARRATT said that Coun. Hill stated that he (Commander Jarratt) represented A.B.C. and agreed to abide by the decisions of the Joint Committee. That was not so. It was a fact everyone should understand. He had said at the Joint Committee that in any decisions of that committee he could not give an undertaking to accept until they had been referred to his board.



C. P. METCALFE

C. P. METCALFE remarked that all those who had spoken had known what had been going on in the Joint Committee and it was possible that the heat generated in the detailed discussions had interfered with their calm judgment.

It seemed to be suggested that the proposal was to scrap the Joint Committee, but he did not read anything of this into it.

The Joint Committee was constituted to deal with any disputes that arose in different sections of the industry, and as constituted would carry on to deal with disputes as before.

There was no proposal to put the Joint Committee out of action.

The Joint Committee in proper agreement with the members of all sections of the industry present, came to a decision that in regard to the treatment of bars it must make its own procedure, the whole Joint Committee being too cumbersome.

Not the First

It was being represented at this meeting that the first people to refuse to accept the decisions had been A.B.C. As a matter of fact, that was not so,

there had been another member who raised the question.

The independents must put themselves right and must be careful not to be unfair to the circuits. The new procedure seemed perfect fair.

As he read the proposal, there would be three circuit representatives, one being a party to the dispute, on the other side three independents, one being a party to the dispute, and at the top the independent chairman. Mr. Eckman's name as the independent chairman for the time being had been mentioned.

He had the greatest respect for Mr. Eckman, but he thought Mr. Eckman might find himself in an embarrassing position when legislating in such disputes; in fact, he might find it almost untenable.

If this procedure were turned down the Association would find itself in exactly the position in which A.B.C. were to-day. Members should try to forget they had any knowledge of A.B.C.'s position which was influencing their decision.

It was up to the Joint Committee to bring A.B.C. into line. If there were any wrecking to be done, let it be done by somebody else. He understood that all decisions of the barring committee would go before the full Joint Committee for ratification or rejection.

The new procedure should be given a chance, and if it did not work it could be dealt with constitutionally.

The Motion Moved

C. A. MATHES moved: "That in view of the fact that A.B.C. are not prepared to accept the recommendations of the Joint Committee that the report is referred back to the Joint Committee for further consideration."

Coun. H. P. E. MEARS spoke against this and stated that the General Council was being asked to throw out a recommendation of a properly constituted committee set up by the General Council. Last month he had moved that this report lie on the table in the best interests of the Trade, because general interests of the Trade, because at the time they were in the same mind as they appeared to be to-day.

It would be a disaster to throw it out and indicate that they were not able to settle their own affairs. The report had been deferred for one month in the hope that A.B.C. would alter their attitude. They had not.

All disagreed with this letter, but were they going to put themselves in the position of breaking up the committee simply because one of the members disagreed with a verdict.

He could not understand what members were thinking to throw out the report just because A.B.C. were sticking to their opinion.

A.B.C. would be in a far worse position if the report were accepted, because members would be adhering to the constitution and A.B.C. would be the wreckers. He strongly supported the report.

Members Were Away

The PRESIDENT reported that on the Friday following the last General Council, Mr. Fuller had sent him a copy

Continued at foot of next page

April 19, 1945

C.E.A. Joint Committee Members' Report in Full:—

A.B.C. TALKS FAIL ON COMPENSATION CLAIM: CIRCUIT SAYS "WHY HURRY?"

THE report of the C.E.A. members of the Joint Committee of the C.E.A. and the K.R.S. was considered at last week's General Council meeting.

The Joint Committee was formed to solve problems arising from the C.E.A. and the K.R.S. was considered at last week's General Council meeting. A critical position in its administration arose a month ago, when Associated British Cinemas withdrew from the Committee following a disagreement over a decision which affected one of their theatres.

The new report states that the Committee has been in correspondence with the A.B.C., and the following letters are now published:

From A.B.C. to the C.E.A.

W. R. Fuller, Esq., C.E.A.

Dear Sir,
JOINT COMMITTEE OF THE C.E.A. AND K.R.S.

We have received your letter of the 18th, and the matter has now been considered by my directors and I have been asked to reply as follows:—

(1) My company regard it as essential that any committee formed to deal with bars must consist solely of exhibitors, subject to the addition of an independent chairman, when they are unable to reach agreement, and that such committee shall not in any way form part of, or be connected with, the J.C.C. consisting of exhibitors and renters. The question of bars is one for exhibitors only.

(2) Terms of reference must be laid down concerning loss of business due to alteration or cancellation of bars.

(3) My directors are of the opinion that unless the above were approved and adopted the committee could not function in a fair and proper manner.

My directors understand it has been suggested that the action taken by them in this matter has prejudiced the machinery and working of the J.C.C. This, of course, is not so, as they see no reason why this committee should not function on all Trade matters where different sections of the Trade are involved in any form of dispute. This position does not arise in connection with bars and this is evidenced by the fact that the renters have accepted our point of view and their representatives have been withdrawn.

My directors regard items (1) and (2)

contained in this letter as fundamental to their participation in any committee.

—Yours faithfully,
ASSOCIATED BRITISH CINEMAS, LTD.,
J. H. McDONALD,
Secretary.

March 22, 1945.

C.E.A. to A.B.C.

This was the reply sent by the C.E.A.:

J. H. McDonald, Esq.,

Associated British Cinemas.

Dear Sir,
I beg to acknowledge with thanks receipt of your letter of 22nd instant. The communication of March 19 which you acknowledged was from ourselves and the K.R.S., so I am sending a copy of your letter to Frank Hill.

Your letter will, of course, come before our representatives on the Joint Committee as well as the Joint Committee.

—Yours faithfully,
W. R. FULLER,
General Secretary.

March 23, 1945.

Amplifying the Point

In addition, the report continues, the President and General Secretary had an interview with the board of A.B.C. and reported that A.B.C. will in due course send an amplification of item (2) of their letter.

This has not yet come to hand. The matter now reverts to the original resolution before the General Council last month that the report then presented to the council be received.

The Next Move

The next move in an attempt to solve the deadlock was a meeting between the Association and A.B.C.

In view of the interminable time that would be occupied were discussions with Associated British Cinemas to proceed by way of letter, continues the

report, your President and the General Secretary had an interview with the board of A.B.C. on Thursday, April 5.

The principal item was item (2) of their letter, because you cannot have a controversy about terms of reference without knowing what is meant.

It was made quite plain on both sides that no decisions could be come to, but it was an opportunity for discussion of the situation generally.

In regard to item (1) it was made quite clear there was no likelihood of the renters agreeing that the question of bars was one for exhibitors only, especially as we had spent so much time while the Joint Committee was considering the fact they were very much interested in what was their property.

The renters, however, had indicated that when it became a dispute between circuit and independent or independent and independent on bars, they were quite willing to withdraw from the sub-committee and leave that sub-committee with an independent arbitrator to decide the matter.

With regard to the second paragraph of the letter from A.B.C. we intimated we did not see why anybody should be expected to compensate A.B.C. for any loss of business consequent upon the withdrawal of an unfair bar.

Discussion on this point went on for quite a time; one or two other points arose, finally ending with the suggestion that A.B.C. should set on paper what were their ideas on terms of reference and when we received them, they could be considered.

The K.R.S. Want to Know

It is not an unintelligent anticipation that if terms of reference are suggested, the K.R.S. will also want to know what they are before they approve

or turn them down when they consider the letter from A.B.C. of March 22.

We asked if we could have the terms of reference by to-day (Tuesday last, April 10), when we were asked: "Why the hurry?"

Later we have the riposte: "Why the hurry when you have not adopted the sub-committee yourselves?"

There is not much we could do as regards the A.B.C. letter until we received the suggested terms of reference. We should, however, point out to the committee the rather anomalous position in which it is placed by the deferment on the part of the General Council of the adoption of the report of the Joint Committee last month until to-morrow's meeting.

One Out of Step

Had we adopted the Joint Committee's report at the last meeting, you would have the renters, Odeon, Gaumont-British and the C.E.A. all in accord and only A.B.C. out of step.

In view of what was said at the last General Council, it has been stated outside that the C.E.A. intends to throw out the sub-committee, and while that idea persists it will be obvious to everybody that all A.B.C. needs to do is to sit quiet and not come to any decision at all.

Then, if the C.E.A. fails to adopt the sub-committee it will be the C.E.A. that disrupted the subject of bars.

Keep in mind also that A.B.C. have moved to this point that they are prepared to have a committee independent of the J.C.C. with an independent chairman, subject to terms of reference, so that it cannot be said their attitude is a purely negative one.

"In a Mess"

The plain facts are that the C.E.A. has got itself into a mess by failing to adopt the sub-committee, and it looks like remaining in that state until it does.

If it adopts the report of the Joint Committee as presented last month that does not of necessity mean finality in whatever arrangements are made by the Joint Committee as a whole.

The other point which does not seem to be too clearly understood is that nothing is going to happen immediately by reporting any breakdown in negotiations to the Board of Trade.

At the present time we are discussing constitution of machinery by agreement to deal with bars in the year 1945. If this breaks down the normal happening will be legislation in 1948, which may or may not contain legislation to enable bars to be dealt with. If it does contain legislation it is not likely that whatever machinery came into being would actually begin to operate before 1949.

A.B.C. know this quite well and are also aware of the position in which we have placed ourselves.

K.R.S. Not Told

To deal with another aspect of the matter, it will be noted that the letter from A.B.C. was addressed to the C.E.A., although it was in reply to one from the Joint Committee.

Accordingly, a copy was sent to Frank Hill, and the position to-day is that the K.R.S. have not held a meeting of their own Council, but will be doing so very shortly. It was obvious they would want to discuss the matter separately before discussing the matter jointly.

Here, again, we are in a similar dilemma. Until we adopt the Joint Committee report and the sub-committee what have we to see the renters about, and if we throw the committee's report out we have disrupted matters.

The original intention was to arrange a joint meeting as early as possible, but it will now be a matter for this committee in the light of whatever decisions it makes.

The report is dated April 10, 1945.



President
SCARBOROUGH



Ex-President
CLIFT



Secretary FULLER

"THE COUNCIL BLUNDERED"—MAJOR GALE

of A.B.C.'s letter of March 22 and he had asked Mr. Fuller if he could obtain the reactions of the K.R.S., but this was impossible as their members were away.

He had then asked if an interview with the board of A.B.C. could be arranged so that an endeavour could be made to clear up this matter in particular reference to item 2 of A.B.C.'s letter, of which he wanted an interpretation.

The meeting was arranged and a report made of this meeting to the C.E.A. members of the Joint Committee, and he would now have this circulated to the members present.

J. McDonald remarked that A.B.C. had been made out the villains of the piece and previous speakers had stated that Commander Jarratt had only been holding a working brief, but he was only carrying out the same instructions as had been given to individual members of

the Association, that they could not decide without a mandate.

Commander Jarratt had done the right thing. He was not disparaging the proposed sub-committee, but the hitch having arisen, the other party of the Joint Committee, the K.R.S., should have an opportunity of discussing the new point.

The C.E.A. representatives of the Joint Committee had not met the K.R.S., and in the interests of the whole Trade, forgetting differences between circuits and independents, if they could speak as one body it might be that one circuit or all of them would be able to agree.

It meant that there would be another opportunity of discussing it jointly, and in view of that attitude, whatever the Joint Committee said would be loyally supported by the General Council.

Major A. J. GALE thought the Council made a blunder at the last meeting in adjourning the reception of the report. A decision should have been reached, but it had been said in view of a letter expected from A.B.C. it should be adjourned. Why was that done if they had made up their minds? They had made an opening, and the expected correspondence was there. The matter could go back to the Joint Committee and see if the correspondence threw any fresh light on the subject.

It was here intimated that the proposal put forward by Mr. Mathes was out of order because it had not complied with Standing Orders. Whereupon the following resolution was substituted and carried unanimously:—

"In view of correspondence with Associated British Cinemas, the report of the Joint Committee of the C.E.A. and K.R.S. be deferred for a further month. In the meantime, the C.E.A. representatives on the Joint Committee be instructed to negotiate with the Joint Committee a scheme acceptable to all sections, and to report back to the General Council."

T. E. MERRELLS asked if either contestant at these meetings refused to accept the unanimous findings of the committee, what power was there to enforce these findings, regardless of the fact that the person objecting was a small independent or a large circuit?

He was informed that the K.R.S. was the body for the enforcing of bars, and on the scheme placed before the General Council the K.R.S. would proceed to implement the findings.

A letter dated March 29 from B. T. Davis expressing his desire that the question of bars should continue to be dealt with by the Joint Committee as hitherto and not by a new sub-committee as suggested, was read.

General Council Concerned at Delegates' Expenses

LIMIT HAS BEEN REACHED

THE limit of allowable expenditure of General Council delegates has been reached, according to a L. F. and P. report. This was one of the matters discussed at last week's meeting of the General Council at which the President (G. H. Scarborough) presided.

Following discussions with the Scottish delegates, the Committee recommended the General Council to agree to pay the expenses of a third delegate without the condition that had previously operated, which provides for the payment of two delegates, and when they send four the Head Office will pay the expenses of the third.

The Committee added that in view of the talk about delegates' expenses the limits of expenditure which Head Office could face in this matter had been reached and that if further matters are likely to arise they will raise the whole question of expenditure generally in relation to delegates' expenses.

The St. Helens Demand

The L. F. and P. Committee reported that the St. Helens' Justices circularised licensees demanding that cinemas revert to twice nightly performances instead of being continuous and that they should institute advance booking.

On behalf of the Association it was pointed out to the Clerk to the Justices that this was contrary to the wishes of the public and that advance booking was exceedingly difficult these days on account of shortages of staff.

The Justices replied that they were not satisfied with the attitude of the licensees, and asked them to reconsider the matter, and the North-Western branch replied that they had nothing further to add.

S.O. Conditions

Attention was drawn by the L. F. and P. Committee to the following conditions imposed in regard to the attendance of children at Sunday shows:

At Bristol: "That no child under the age of 16, or appearing to be under the age of 16, shall be admitted or allowed to remain in a cinema before 4.30 unless accompanied by a parent or bond-fide adult guardian."

Isle of Wight: The exclusion of children under the age of 16 on Sundays.

This latter, it was pointed out, was a matter which covers the same point as in the case of the Surrey County Council, where a writ had been issued.

Electric Signs

The formation of a new Electrical Sign Manufacturers' Association was welcomed.

The L.F. and P. Committee reported that it is glad to know of its existence, and contemplates when electrical signs again come into use it may have matters to discuss with that body.

Billposting

At the request of Mr. McBride it was agreed that the question of increased charges by the Bill Poster Advertising Association be taken up by the General Purposes Committee.

Income Tax Bill

Attention was drawn to the Income Tax Bill, now before Parliament. A deputation has been appointed by the L.F. and P. Committee to go into certain matters, which will be the subject of a report later.

Educational Council

It was agreed, on the recommendation of the General Purposes Committee, not to take up membership of a Joint Educational Council mooted by the British Kinematograph Society.

It was explained that this decision did not imply any criticism of the scheme.



Turhan Bey and Maria Montez in Universal's Technicolor film SUDAN (G.F.D.)

which may be extremely useful for other sections of the industry.

The Committee regarded the matters dealing with training of its labour as purely domestic between itself and the N.A.T.K.E., and much preferred that when the B.K.S. can be of use, the C.E.A. and N.A.T.K.E. would be able to invite its co-operation direct.

M.N. Appeal

Members were reminded that the General Council recommended branches to take, as a branch, sympathetic interest in the Merchant Navy. There are two funds principally concerned: one is the British Sailors' Society, and the other is the King George's Fund for Sailors. The Scottish branch, it was pointed out, had just had a very successful week of collections in aid of the British Sailors' Society.

It was indicated last year that the promise of support had been given for the British Sailors' Society, but where there was a preference for the King George's Fund for Sailors, by reason of its operation in the district, that was entirely a matter within the discretion of the branch as to which fund it supported. It could also, if it were so disposed, support both funds in whatever proportion appeared equitable to the branch.

There is an appeal film about 350 ft. available for both funds. Co-operation of the branches in supporting this effort was cordially invited.

With reference to appeals from the Victory Club Fund and Toc H, as neither of these is a national appeal the General Council regretted that it could not depart from its usual practice of only recommending one national appeal.

Welcome to "Jimmy"

At the opening of the proceedings the President welcomed to the General Council James McBride, whom he remembered as a member of the General Council in 1931 and 1932; also Llew. Edwards, J.P., C.C., David Heughan, and W. M. Cleminson. Mr. Taylor, of the Devon and Cornwall branch, was welcomed as a visitor.

Next Meeting

It was agreed that the next meeting be held in London on May 9.

V-DAY ARRANGEMENTS WITH N.A.T.K.E.

General Council told that Most Theatres Will Open

WITH the exception of those in the West End of London, the majority of cinemas in the country will be open on Victory Day(s), it was stated at last week's meeting of the General Council. N.A.T.K.E. has undertaken that employees will work on these holidays and will receive an additional day's pay for each day worked.

The present position in regard to actual opening was reported by the General Purposes Committee to be as follows:—

In the West End of London it has been agreed that on the first day the cinemas will close. West End cinemas will meet at a convenient time to decide what shall be done on the second day. In regard to the rest of the country the general arrangements are to open.

A request has been received from the N.A.T.K.E. for consideration in regard to the staffs and discussions are proceeding with T. O'Brien on this point.

N.A.T.K.E. Undertaking

The N.A.T.K.E. agrees that it undertakes that employees will work on the holidays of the victory in Europe.

In return the C.E.A. undertakes that all employees who work the victory holidays shall receive an additional day's pay in respect of each victory holiday so worked.

It is pointed out that employees who absent themselves without leave breach their contracts and will not be paid for their absence.

In respect of employees who at Victory Day have been in employment for two years or more, they shall be recommended for a victory gratuity, the amount of which shall be at the discretion of the employer.

Where special hours are worked beyond the normal daily hours, double remuneration shall be calculated upon an hourly basis instead of by day.

Coun. H. S. GENT asked if this paragraph were approved did it mean that consent was given to the proposals outlined with Mr. O'Brien because he could not agree at this stage.

Ald. G. W. A. WRIGHT could not visualise the actual position on Victory Day, and he was making arrangements to close his cinemas.

T. S. Dawson supported this view from his experiences in London in 1918; he thought particularly this time many areas other than the West End of London might expect tremendous outbursts, which would be most excusable. He suggested that the words "Branches are urged to meet and discuss the question of procedure on V-Day" be added.

The GENERAL SECRETARY (W. R. Fuller) stated this was not a recommendation but a statement of facts. It had been considered all over the country and the generality of members intended to open.

Saving Trouble

Coun. H. P. E. MEARS thought the paragraph good. If some arrangements were not made to guide members and it got out that cinemas were going to close members would be upset. This was the procedure suggested if members opened; if members did not open the paragraph did not apply. The agreement with Mr. O'Brien would save squabbling. Surely this was very sound and sensible guidance for the branches.

S. K. LEWIS asked if acceptance of the paragraph also meant acceptance of the conditions with the N.A.T.K.E. because if so he would have to place this before his board before it was put into effect.

T. E. ROBINSON inquired if the circuit intended to open their cinemas in the provincial cities?

Open Everywhere Else

R. H. DEWES stated that as far as Odeon and Gaumont-British were concerned, they felt the public would desire entertainment on V-Day, and apart from the West End of London they intended to open everywhere throughout the country.

Sir ALEXANDER KING said that Glasgow their Executive had a meeting with the Chief Constable, and on request had agreed to remain open.

A Good Arrangement

C. A. MATHES congratulated the President (G. H. Scarborough) and General Secretary on their negotiations, but thought matters should be taken a little further and that a letter from Mr. O'Brien to the cinema staffs, pointing out how necessary it was in the public interest for them to attend, would be of great assistance.

He was informed Mr. O'Brien had already promised to do this.

R. H. DEWES wished to make it quite plain—and he was speaking for the three circuits—that nothing said this morning had any reference to their attitude to employees of two years or more service. They were not in a position to indicate any agreement.

The report was received and adopted.

BLACKPOOL S.O. CONTRIBUTION

Abortive Conference

Representatives of Blackpool's cinemas, headed by R. G. Bickstaffe, J.P., chairman, Tower and Winter Gardens Cos., met the local Watch Committee on April 9 to discuss the Committee's request for an increased charity allocation from Sunday shows.

Since the Watch Committee considered the matter the Town Clerk (Trevor T. Jones) has obtained information from other towns concerning the basis of contributions.

After a long discussion no agreement was reached, and the question is to come up for review at another meeting.

Last year the cinemas contributed £946, which is more than double the original 1932 figure.

C.E.A. Collections at Preston

C.E.A. collections at the Preston and Leyland cinemas for the Cross and St. John's Roads exceeded £1,595 in one week, against £1,575 for the corresponding period last year.

Proceeds included: Preston New Victoria, £643; Theatre Royal, £202; Ritz, £160; Palladium, £138; Empire, £138; Empress, £138; Savoy, £138; Regent, £138; Guild, £16; Plaza, £13; Royal, £13; Leyland: Regent, £13; Palace, £15.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Barretts of Wimpole Street (M-G-M)—American.	104 min. (U)	Norma Shearer, Charles Laughton, Fredric March.	Romantic drama, a brilliant adaptation of Rudolph Besier's version of the love story of Elizabeth Barrett and Robert Browning. Originally reviewed in KINE. of October 18, 1934.	Excellent entertainment, an outstanding box-office re-issue.
Fifth Chair, The (United Artists)—American.	90 min. (A)	Fred Allen, Robert Benchley, Binnie Barnes.	Lavishly mounted star-decked but completely crazy comedy extravaganza based on the popular and widely relayed Allen and Benny American radio feature. Cast and guest artistes popular, but humour patchy.	Title and star rag, mainly for radio fans. Nothing to harm juveniles.
Great Day (RKO-Radio)—British.	80 min. (U)	Eric Portman, Flora Robson, Sheila Sim.	Domestic comedy drama with a charming English village setting. Story point a trifle vague, but characterisation very good, dialogue natural and atmosphere refreshing. Feminine appeal obvious.	Very good general booking. Great for the family.
Meet Miss Bobby Socks (Columbia)—American.	68 min. (U)	Bob Crosby, Louise Erickson, Lynn Merrick.	Fourth-form jitterbug musical. Cast and talent second rate.	Very moderate second. May please the children.
Molly and Me (20th Century-Fox)—American.	78 min. (A)	Gracie Fields, Monty Woolley, Roddy McDowall.	Sentimental domestic comedy depicting the below stairs activity of a bunch of Thespians. Cast and staging good, but story scrappy.	Star booking mainly for the family. Nothing to harm youngsters.
My Reputation (Warner)—American.	92 min. (A)	Barbara Stanwyck, George Brent, Lucile Watson.	Elegantly mounted romantic drama concerning an attractive young woman's hectic widowhood. Story human and timely; acting first class and direction resourceful.	Capital general booking. Nothing to harm youngsters.
Objective, Burma (Warner)—American.	125 min. (A)	Errol Flynn, Henry Hull, George Tobias.	Epic melodrama of warfare in the jungles of Burma. Story realistic, characterisation excellent and development breathtaking. Star values big.	Outstanding war picture. Too grim for juveniles.

* A British Picture.

REVIEWS FOR SHOWMEN

Objective, Burma

Warner. American (A). Directed by Raoul Walsh. Featuring Errol Flynn, Henry Hull and George Tobias. 11,676 feet. Release not fixed.

EPIC melodrama of warfare in the jungles of Burma, covering the hazardous mission of a handful of U.S. Paratroops, assigned to wipe out a vital Japanese Radar station and so ease the way for invasion by British, American, Indian and Chinese troops. The tale, or rather trek, is illustrated in vivid and breathtaking detail, and the characterisation, direction and atmosphere are excellent. Although it measures up to "Bataan," it represents at this late hour a somewhat heavy dose of horror and glory. However, Robert Taylor got "Bataan" over and Errol Flynn, who, by the way, plays the lead with skill and consummate restraint, has as big a pull at the popular box-office. This point alone entitles it to serious consideration. Outstanding war picture.

Story.—Captain Nelson, a tough veteran of Stilwell's New Guinea campaign, is briefed to attack an important Radar station 180 miles behind the Japanese lines. He, Jacobs, his second in command, Mark Williams, a middle-aged newspaper correspondent, two sergeants, thirty-six paratroopers and two Ghurka guides are dropped a short distance from their objective and destroy it without loss to themselves. So far so good, but shortly afterwards strong Japanese forces are reported in the vicinity. Nelson immediately waves away their hovering relief planes and divides his forces. He leads one half and Jacobs the other and both arrange to meet at a given point. Nelson's party soon hits tough going, but eventually they sight a Burmese village. They surprise the Jap guards, but find all of Jacobs' men dead and their leader badly mutilated. Jacobs dies. Nelson and his men push on, but when they are nearly home they

are instructed to alter their course. The men resent going deeper into the jungle, but Nelson shakes them up and eventually they reach their second objective. They are viciously attacked at night, but hold their ground. Only eleven get back, but they have the satisfaction of knowing that they and their fallen comrades had been party to a feat that had made possible a successful Allied invasion.

Acting.—Errol Flynn disciplines himself magnificently, and as Nelson contributes a cool and convincing study. Henry Hull gives an equally fine portrayal as Mark Williams, the middle-aged war correspondent whose patriotism exceeds his stamina and who dies in the line of duty. A host of other popular and experienced players give admirable support.

Production.—The tale, which is a fictitious yet gripping and realistic illustration of General Stilwell's determination to re-enter Burma, does not deal with a major campaign, but all the same some may feel that greater recognition could have been given to the good work done by General Wingate and the British in this particularly hazardous theatre of war. On the other hand, it is up to us to blow our own trumpet.

There is, however, no denying the superb screencraft of the picture. The scenes of stealthy jungle warfare with only the squawk of wild birds, the rustle of leaves and the snapping of twigs to break the ghostly silence are some of the most suspenseful seen in war films. The final sequence, in which Nelson, replying to an official question, "What did the incident cost?" tosses a bunch of identity discs belonging to his fallen comrades on the table with the words, "A handful of Americans," is yet another example of its artistic and striking presentation.

Its great, or rather only, snag is the absence of romance and with it feminine appeal, but, as already stated, Errol Flynn's popularity should take good care of the omission.

Points of Appeal.—Gripping theme, suspenseful and thrilling development, realistic atmosphere, excellent characterisation, powerful yet sensitive direction, title and Errol Flynn.

My Reputation

Warner. American (A). Directed by Curtis Bernhardt. Featuring Barbara Stanwyck, George Brent and Lucile Watson. 8,359 feet. Release not fixed.

ELEGANTLY mounted, warm, up-to-the-minute romantic drama, describing how an attractive young widow, resident in an atmosphere of stuffy convention, is given her wings by a gay, good-hearted and widely experienced army major.

The human theme is perfectly characterised—Barbara Stanwyck excels herself in the lead and wins unbounded sympathy—artistically directed and set in impeccable environment. The dialogue is polished, too. Its confident and compelling appeal to both heart and head makes it a first-class popular, as well as woman's, picture. Capital general booking.

Story.—Jess Drummond, a charming woman of 33, with two young sons, Kim and Keith, is suddenly bereaved by the death of her sportsman husband. Mrs. Kimball, her austere and aristocratic widowed mother, wants her to adopt widow's weeds and the life of a recluse, but Jess refuses to wear her heart on her sleeve. She meets Scott Landis, an attractive army major, while on a skiing holiday, but, although drawn to him, is a little too well brought up to display any sign of affection. The cold shoulder prompts Scott to leave, but Jess immediately experiences a feeling of loneliness and she and Scott meet again in Chicago.

They soon become deeply attached, but busy-bodies begin to talk. Mrs. Kimball then reads

Continued on page 20

"HAIL TO THEE—"

"...another triumph for British production..."

A. E. Wilson—"Star"

"...superb entertainment... 90 minutes of concentrated, cultivated fun..."

C. A. Lejeune—"Observer"

"Here's a brilliant, witty British picture... something you simply mustn't miss."

Norah Alexander—"Sunday Pictorial"

"...a really hilarious British comedy with brilliant dialogue."

R. J. Whitley—"Daily Mirror"

"...a delightful comedy..."

Patrick Kirwan—"Evening Standard"

"...outstanding comedy entertainment. Guaranteed to amuse 99 out of every 100 moviegoers... one of the British films you must not miss..."

F. Maurice Speed—"What's On"

A NOEL COWARD—COWARD
PRODUCTION

In Technicolor

PROVINCIAL

LEEDS, Ritz Cinema

BIRMINGHAM, Scala

SHEFFIELD, Cinema House

MANCHESTER, New Oxford

LIVERPOOL, Scala

NOTTINGHAM, Scala

CARDIFF, Odeon



A TWO CUES
Distributed by General Film Distributors Limited, 12

'BLITHE SPIRIT''

COVERD-CINEGUILD
PRODUCTION

Technicolor

NCIAL MADE SHOWS

ema Friday, April 20, at 10.45
cala Tues., April 24, at 10.30
ema Hous Tues., April 24, at 10.45
ew Oxfor Wed., April 25, at 10.45
la Thurs., April 26, at 10.45
cala Friday, April 27, at 10.45
n Tuesday, May 1, at 11. 0

"... the wittiest film in years... a triumph for the cinema..."

Helen Fletcher—"Sunday Graphic"

"... first-rate entertainment... It is as witty—and as cynical—as can be."

Kay Quinlan—"Sunday Empire News"

"... an entirely successful piece of entertainment..."

"The Times" Film Correspondent

"... irresistibly funny throughout... never has a stage play been more brilliantly translated into terms of the cinema..."

Matthew Norgate—"Sunday Chronicle"

"... a vastly entertaining film..."

Elspeth Grant—"Daily Sketch"

"... a British comedy that, I think, surpasses the most competent and effervescent nonsense we have got from Hollywood in many a long year..."

Simon Harcourt Smith—"Daily Mail"

O GIES FILM

ors Lin, 127/133 Wardour Street, London, W.1



REVIEWS—continued from page 17

the Riot Act, but the lecture only strengthens Jess's determination to go her own way. Meanwhile, Scott, who has confessed that he is not the marrying sort, plays the game and refuses to take her on the rebound. Eventually, malicious gossip reaches Kim and Keith's ears and they are hurt by what appears to be their mother's unseemly conduct, but she seizes the first opportunity to have a heart-to-heart talk with them. Their respect for her is quickly restored. At this juncture, Scott is posted to New York. Jess wants to follow him, but Mrs. Kimball, now more understanding, straightens out her daughter. By this time Scott realizes that Jess means all the world to him, and the two decide to marry as soon as conditions permit.

Acting.—Barbara Stanwyck gives a skilfully graduated and entirely natural performance as Jess. She meets all emotional demands with grace and energy. George Brent is a likeable and manly Scott, and Lucile Watson is just right as Mrs. Kimball. Scotty Beckett and Bobby Comber also do well as youngsters Kim and Keith.

Production.—The story is built from situations and circumstances which are not only plausible, but illustrate with accuracy and understanding the difficult position of the young and attractive widow, torn between love for her children and an equally natural desire for romance and, at the same time, a slave of convention.

Incidentally, the salient twists take place in picturesque ski-ing country and in Chicago on Christmas and New Year's Eve; the colourful and festive backgrounds subtly amplify the plot's wide emotional implications. Both histrionically and technically, it is a smooth, velvety job with very considerable feminine and, for that matter, popular appeal. With big star values for good measure, it can't fail.

Points of Appeal.—Human story, elegant presentation, good dialogue, first-class character drawing, compelling feminine angle, intriguing title and big star values.

The Fifth Chair

United Artists. American (A). Directed by Richard Wallace. Featuring Fred Allen, Robert Benchley and Binnie Barnes. 8,200 feet. Release not fixed.

LAVISHLY mounted, star-decked but completely crazy comedy extravaganza based on the popular American Allen and Benny radio feature, illustrating the hectic complications which arise when a flea circus proprietor sets out to collect a substantial legacy.

The film is a very serious attempt to be funny, but, in spite of Fred Allen's tireless performance and its glittering galaxy of guest artists, it once again demonstrates how difficult it is to transfer a successful radio show to the screen. We've tried it here, but with the same patchy results and inability to overcome the absence of feminine appeal. Title and star rag, mainly for radio fans.

Story.—Fred Floogle, proprietor of a flea circus, learns that he has inherited the estate of a relative who had died in mysterious circumstances. His claim is upheld, but when he goes to collect, all he receives is five antique chairs. Thoroughly disgusted, he decides to sell them at the local auction, and his precocious son, Homer, puts it over.

Pike, an unscrupulous lawyer, was not only responsible for the death of Floogle's relative, but knows that there is a fortune in cash hidden in one of the chairs. Floogle eventually learns of the secret hoard, but meanwhile the chairs are re-sold.

There is a fight to gain possession of the lucky one, and, after a visit to a poor woman's apartment, Jack Benny's sumptuous flat, a gay nineties club and a gangsters' hide-out, Floogle gets his cut. During the mix-up there is romance between Floogle's only daughter, Marion, and Perry, son of Parker, the ritzy local rat-catcher.

Acting.—Fred Allen never stops talking as Floogle, but his cracks, apart from those put over in partnership with Jack Benny, are not

always funny. The supporting cast, and that includes guest artist Don Ameche, Victor Moore, William Bendix, Jerry Colonna and Rudy Vallee, as well as Binnie Barnes, Robert Benchley and John Carradine, also find the going occasionally tough.

Production.—The opening, with Fred Allen guying all the people mentioned in the credits and the cast, has both laughs and promise, but the subsequent action, which ranges from cross-talk to crime burlesque, naughty ninety night-club revels and conventional gangster roughstuff is a little too much of a good thing.

Points of Appeal.—Cast, staging, occasional cracks and obvious exploitation angles.

Great Day

RKO-Radio. British (U). Directed by Lance Comfort. Featuring Eric Portman, Flora Robson and Sheila Sim. 7,200 feet approximately. Release not fixed.

SUNNY topical and, at times, moving domestic comedy drama, set in a charming English village. The story tells how, during exciting preparations for a visit by Mrs. Roosevelt to the headquarters of a Women's Institute, the stain of a petty theft is removed from the character of a disillusioned last war officer, his confidence partly restored and the path cleared for the marriage of his land-girl daughter to a young soldier.

The point of the play is not particularly sharp, but, happily, the characterisation, detail and atmosphere are first class, and these considerable attributes bring an occasional tear and many a laugh to the screen. In all, an ingratiating and entertaining slice of English war-time country life. Very good British booking, particularly for good class and family halls.

Story.—The Women's Institute of Denley, a small English village, is wildly excited about the approaching visit of Mrs. Roosevelt. Mrs. Ellis, sensitive and understanding wife of Captain John Ellis, an officer in the last war, is caught up in a whirl of activity.

Ellis, who is embittered by bad health and his inability to get a job, finds further cause for disillusionment. His daughter, Meg, loves Geoffrey Winthrop, an officer in the Guards, but decides to marry John Tyndale, a wealthy farmer. Her own home life has caused her to fear love in a cottage.

One night Ellis joins a party in the local, but lacks the funds to buy a final round and foolishly takes a ten-shilling note from a woman's bag. He is spotted and arrested. He finds the shame almost unbearable, but his wife gives him the courage to fight back. Meanwhile, Meg and Geoffrey are reconciled.

Acting.—Eric Portman gives a good show as the embittered Ellis. Flora Robson evokes sympathy as Mrs. Ellis, and Sheila Sim is a refreshing Meg. Isabel Jeans, Walter Fitzgerald, Philip Friend, Margaret Withers and Marie O'Neil also do well.

Production.—The play has exceedingly good atmosphere and detail—the well-drawn and skilfully shuffled characters form an integral part of the tapestry of the English village around which the plot revolves—but its documentary technique prevents it from hitting many emotional highspots.

A friendly country conversation piece, it contains much humour and no little humanity. Moreover, it is mean tribute to our voluntary women war workers. Title and star values are good.

Points of Appeal.—Human angle, amusing and moving character drawing, natural dialogue, strong feminine appeal, picturesque scenery, artistic direction, good title and popular British players.

Meet Miss Bobby Socks

Columbia. American (U). Directed by Glenn Tryon. Featuring Bob Crosby, Louise Erickson and Lynn Merrick. 6,119 feet. Release not fixed.

FOURTH-FORM jitterbug musicale, telling how a young girl's infatuation for a radio crooner indirectly leads to the promotion of a chain of juvenile swing clubs. The story is little more than a rostrum for Bob Crosby,

but unhappily he's no Bing. What with his melancholy crooning and the exuberant kids squawking, the show's not much of a musical, or, for that matter, any other, treat. Very moderate second.

Story.—When Don Collins, a crooner, is discharged from the Army, following active service in the Pacific, he immediately contacts Susan Taylor, his pen-pal. Susan turns out to be little more than a child, but she has ideas. She and her playmates write phoney fan letters and get Don a break on the radio. Don is a hit from the word "Go," but he finds it difficult to tell Susan that he is too old for her. However, the complications end satisfactorily with Don and his employers sponsoring a chain of swing clubs for juvenile jitterbug fans.

Acting.—Louise Erickson forces the pace far too much as Susan, and Bob Crosby is a colourless Don. The supporting players are not a great deal better.

Production.—The story of chequered puppy love gets nowhere fast, while the "It's turned out nice again" finale is merely an excuse for mediocre variety.

Points of Appeal.—Exuberance and enthusiasm of the young players, tunes, staging and convenient footage.

Molly and Me

20th Century-Fox. American (A). Directed by Lewis Seiler. Featuring Gracie Fields, Monty Woolley and Roddy McDowall. 6,895 feet. Release not fixed.

SENTIMENTAL comedy extravaganza with an occasional song illustrating how an actress and a number of fellow Thespians, temporarily directed into domestic service by a wholesome desire to eat, iron out the many differences between a crusty old fellow and his shy, neglected son.

Gracie Fields and Monty Woolley do their best to hold the crazy happenings together, but, in spite of their hard work, the time-blend amicably. There are more laughs than honoured humour and human interest fail to tears, but not much of either. Star booking, mainly for the family.

Story.—Molly Barry, an unemployed actress, tires of inactivity and takes a job as housekeeper to Mr. Graham, a wealthy old fellow living in disgruntled seclusion since his wife had eloped with another man some 15 years before. She gets on all right with Peabody, the butler, but sacks the rest of the servants for grafting at Mr. Graham's expense. Mr. Graham is urged to return to politics, which he deserted when his wife left him, and plans an important dinner party. Molly gets her friends from the theatrical boarding-house where she formerly lived to lend her a hand and the occasion goes with a swing. Meanwhile, Jimmy, Graham's neglected schoolboy son, comes home on holiday. Molly takes to him and he to her, and eventually she brings about a reconciliation between father and son. Later, Graham's dissolute wife, attempts blackmail, but Molly and her friends dispose of her, and she earns her a permanent place in the Graham household.

Acting.—Gracie Fields and Monty Woolley register occasionally as Molly and Graham, but, nevertheless, they have all their work cut out to breathe life into the sketchy story. The supporting players, and that includes Roddy McDowall, are in the same uneasy situation.

Production.—The below-stairs burlesque is fairly amusing, but the sentimental moments between father and son are very strained, and the climax, depicting the eclipse of the Blackmailing Mrs. Graham, completely phoney. Its fault is that it dithers between two distinct forms of entertainment and, as is usually the case, finishes up by being neither. There is, however, nothing to give offence—the "A" certificate is a somewhat harsh award.

Points of Appeal.—Cast, good staging and slight feminine and family angle.

Shorts of the Week and a Reissue
are reviewed on page 30

C.E.A., K.R.S., and British Producers Association Reply to the Monopoly Report

PRODUCERS WANT INCREASED QUOTA BUT C.E.A. OPPOSES IT—BOOKING REFORMS “UNWORKABLE”—EXHIBITORS AGAINST FOREIGN OWNERSHIPS

Special “Kine.” Analysis

COMMENTS on the Cinematograph Films Council Committee Report, which the President of the Board of Trade invited the Trade associations to submit to him, were made available this week. The Committee's original recommendations and

Recommendation 1:—Legislation should be introduced prescribing that no further expansion of the circuits will be allowed by the vertically integrated combines, except with the consent of the Board of Trade (Para. 85). Similarly, any further acquisition of existing studio space by the combines should be precluded, except by consent.

C.E.A. Comment:—Recommendation supported with request that the possibility of further extension of vertically integrated combines be considered.

the comment in summarised form are set out in parallel columns below. The Association of Cine Technicians, similarly invited to express its opinion, stated that it was fully in favour of the Report some months ago, so it is not included in this analysis.

K.R.S. Comment:—Legislation unnecessary, in view of undertakings given by major circuits. It should not be introduced for controlling studio space. Rather, the Council is of the view that any requisition of studio space should not be embarked upon except with the consent of the Board of Trade.

Producers' Comment:—Undertakings given by the combines to refrain from further expansion should be deemed sufficient safeguard for the time being. Combines will naturally give preference to the playing of their own films, quality being equal. Combines should be asked to impose upon themselves an obligation to show British films other than their own. This would provide screen time for independent British productions and ensure continuance; an essential is a satisfactory commercial basis. A Joint Arbitration Panel (see under Recommendation 8) should be asked, as a matter of urgency, to deal with the whole question of ensuring sufficient screen time and terms for pictures of merit.

Recommendation 2:—In order to allay the continuing apprehension in the country that the physical control of these British combines may at some time be transferred to the United States... we suggest that they might be invited to consider the introduction of a trustee arrangement... to prevent control from passing either into foreign hands or those of undesirable groups or persons. Or the Board should consider definite legislation to strengthen the existing safeguard.

C.E.A. Comment:—Trustee arrangement not supported, it being felt that within the limits of national policy the circuits should have the same rights of disposal of their kinemas as have other owners, but that no foreign-controlled corporation should be permitted to hold any interest in British kinemas and that existing minorities should be transferred to British subjects.

K.R.S. Comment:—Council is fully appreciative of national viewpoint, but feels that legislation might in practice prohibit or unduly restrict reasonable kinema exchange and/or expansion. Any transaction involving a transfer of control should only be undertaken with Board of Trade consent, and after inter-Governmental discussion. Beyond this all transfer of control should be unfettered, subject to undertakings given to the Board of Trade.

Producers' Comment:—Strongly endorsed, and the additional recommendation made that every means be sought, preferably by agreement between the parties concerned, to divest foreign stock-or-shareholders from their interests in the companies controlling the three major circuits so as to safeguard the controlling interest from ever passing out of bona-fide British hands.

The comment is made that the permitted acquisition by Warner Brothers of 49 per cent. of the Maxwell holdings in A.B.C., “appeared to us to be a retrograde step and not in accordance with national interests.” Wholehearted support is given to Paragraph 65 of the Report.

Recommendation 3:—In order to ensure the continuance of independent production, a system of control should be adopted by the Board of Trade to guarantee a fair allocation of studio space as between independent and integrated production, until such time as adequate relief is afforded by the release of requisitioned studios on a sufficiently large scale. We recommend further the retention by the Government of one or more studios to be made available to independent production at fair rentals (Paragraphs 28-34).

C.E.A. Comment:—Both recommendations are supported, with the suggestion that as the Government is building model factories, it should erect a large modern fully equipped studio as part of its programme.

K.R.S. Comment:—On Recommendation 3 that as a temporary measure while acute conditions prevail, Board of Trade should have reasonable control of allocation of space.

On Recommendation 4, the K.R.S. Council refers to its comments on Conclusion 3, with which it strongly disagrees. The industry has made progress by reason of the large and important film produced, not by reason of smaller type pictures. The term “highly speculative luxury products” is criticised. Medium-cost films cannot alone accomplish the purpose of the legislation enacted, which was to spread British films with their appropriate culture throughout the world.

Producers' Comment:—The proposal that the Government should retain studios is not supported, because of the intricate nature of studio business which is not easily adaptable to Government supervision. No objection is raised to such concerns as the Crown Film Unit. Production of entertainment films is a matter for individual enterprise and should be undertaken as such by those qualified. Studio allocation problems will solve themselves as de-requisitioning takes place.

Comment upon “medium-cost pictures” is that the terms used are not happy ones. “We would prefer to use the word ‘reasonable’ in relation to the cost of a picture which should bear a proper relationship to the type of story... and the anticipated return, the aim being to produce pictures equal in quality, entertainment value and showmanship with American films.” High cost pictures have done much to restore respect for British films.

Recommendation 4:—So long as the demand for studio facilities exceeds the supply at reasonable rentals, and the minimum essential needs of British films for exhibition in this country are not met, it should not be left entirely within the discretion of the combines to decide what share of the studio space which they control should be reserved for the production of pictures intended primarily to meet the needs of the British home market. First consideration in the allocation of studio space should be given to the production of a larger number of medium-cost feature pictures, rather than to a smaller number of highly speculative luxury products which may or may not prove acceptable overseas (Paragraph 27).

C.E.A. Comment:—Unanimous opposition to a tribunal constituted as recommended to administer Recommendations 8, 10, 11, 17 and 18.

K.R.S. Comment:—Definite opposition to the setting up of a Tribunal which would equal State control of the industry in all its

Producers' Comment:—Dealt with under Recommendation 8, where opposition to the proposed Tribunal is recorded. “We would prefer that

Recommendation 5:—We propose that the Tribunal to which reference is made in various of our recommendations, and especially 7 below,

REVIEWS—continued from page 17

the Riot Act, but the lecture only strengthens Jess's determination to go her own way. Meanwhile, Scott, who has confessed that he is not the marrying sort, plays the game and refuses to take her on the rebound. Eventually, malicious gossip reaches Kim and Keith's ears and they are hurt by what appears to be their mother's unseemly conduct, but she seizes the first opportunity to have a heart-to-heart talk with them. Their respect for her is quickly restored. At this juncture, Scott is posted to New York. Jess wants to follow him, but Mrs. Kimball, now more understanding, straightens out her daughter. By this time Scott realizes that Jess means all the world to him, and the two decide to marry as soon as conditions permit.

Acting.—Barbara Stanwyck gives a skilfully graduated and entirely natural performance as Jess. She meets all emotional demands with grace and energy. George Brent is a likeable and manly Scott, and Lucile Watson is just right as Mrs. Kimball. Scotty Beckett and Bobby Comber also do well as youngsters Kim and Keith.

Production.—The story is built from situations and circumstances which are not only plausible, but illustrate with accuracy and understanding the difficult position of the young and attractive widow, torn between love for her children and an equally natural desire for romance and, at the same time, a slave of convention.

Incidentally, the salient twists take place in picturesque ski-ing country and in Chicago on Christmas and New Year's Eve; the colourful and festive backgrounds subtly amplify the plot's wide emotional implications. Both histrionically and technically, it is a smooth, velvety job with very considerable feminine and, for that matter, popular appeal. With big star values for good measure, it can't fail.

Points of Appeal.—Human story, elegant presentation, good dialogue, first-class character drawing, compelling feminine angle, intriguing title and big star values.

The Fifth Chair

United Artists. American (A). Directed by Richard Wallace. Featuring Fred Allen, Robert Benchley and Binnie Barnes. 8,200 feet. Release not fixed.

LAVISHLY mounted, star-decked but completely crazy comedy extravaganza based on the popular American Allen and Benny radio feature, illustrating the hectic complications which arise when a flea circus proprietor sets out to collect a substantial legacy.

The film is a very serious attempt to be funny, but, in spite of Fred Allen's tireless performance and its glittering galaxy of guest artists, it once again demonstrates how difficult it is to transfer a successful radio show to the screen. We've tried it here, but with the same patchy results and inability to overcome the absence of feminine appeal. Title and star rag, mainly for radio fans.

Story.—Fred Floogle, proprietor of a flea circus, learns that he has inherited the estate of a relative who had died in mysterious circumstances. His claim is upheld, but when he goes to collect, all he receives is five antique chairs. Thoroughly disgusted, he decides to sell them at the local auction, and his precocious son, Homer, puts it over.

Pike, an unscrupulous lawyer, was not only responsible for the death of Floogle's relative, but knows that there is a fortune in cash hidden in one of the chairs. Floogle eventually learns of the secret hoard, but meanwhile the chairs are re-sold.

There is a fight to gain possession of the lucky one, and, after a visit to a poor woman's apartment, Jack Benny's sumptuous flat, a gay nineties club and a gangsters' hide-out, Floogle gets his cut. During the mix-up there is romance between Floogle's only daughter, Marion, and Perry, son of Parker, the ritzy local rat-catcher.

Acting.—Fred Allen never stops talking as Floogle, but his cracks, apart from those put over in partnership with Jack Benny, are not

always funny. The supporting cast, and that includes guest artist Don Ameche, Victor Moore, William Bendix, Jerry Colonna and Rudy Vallee, as well as Binnie Barnes, Robert Benchley and John Carradine, also find the going occasionally tough.

Production.—The opening, with Fred Allen geying all the people mentioned in the credits and the cast, has both laughs and promise, but the subsequent action, which ranges from cross-talk to crime burlesque, naughty ninety night-club revels and conventional gangster roughstuff is a little too much of a good thing.

Points of Appeal.—Cast, staging, occasional cracks and obvious exploitation angles.

Great Day

RKO-Radio. British (U). Directed by Lance Comfort. Featuring Eric Portman, Flora Robson and Sheila Sim. 7,200 feet approximately. Release not fixed.

SUNNY topical and, at times, moving domestic comedy drama, set in a charming English village. The story tells how, during exciting preparations for a visit by Mrs. Roosevelt to the headquarters of a Women's Institute, the stain of a petty theft is removed from the character of a disillusioned last war officer, his confidence partly restored and the path cleared for the marriage of his land-girl daughter to a young soldier.

The point of the play is not particularly sharp, but, happily, the characterisation, detail and atmosphere are first class, and these considerable attributes bring an occasional tear and many a laugh to the screen. In all, an ingratiating and entertaining slice of English war-time country life. Very good British booking, particularly for good class and family halls.

Story.—The Women's Institute of Denley, a small English village, is wildly excited about the approaching visit of Mrs. Roosevelt. Mrs. Ellis, sensitive and understanding wife of Captain John Ellis, an officer in the last war, is caught up in a whirl of activity.

Ellis, who is embittered by bad health and his inability to get a job, finds further cause for disillusionment. His daughter, Meg, loves Geoffrey Winthrop, an officer in the Guards, but decides to marry John Tyndale, a wealthy farmer. Her own home life has caused her to fear love in a cottage.

One night Ellis joins a party in the local, but lacks the funds to buy a final round and foolishly takes a ten-shilling note from a woman's bag. He is spotted and arrested. He finds the shame almost unbearable, but his wife gives him the courage to fight back. Meanwhile, Meg and Geoffrey are reconciled.

Acting.—Eric Portman gives a good show as the embittered Ellis. Flora Robson evokes sympathy as Mrs. Ellis, and Sheila Sim is a refreshing Meg. Isabel Jeans, Walter Fitzgerald, Philip Friend, Margaret Withers and Marie O'Neil also do well.

Production.—The play has exceedingly good atmosphere and detail—the well-drawn and skilfully shuffled characters form an integral part of the tapestry of the English village around which the plot revolves—but its documentary technique prevents it from hitting many emotional highspots.

A friendly country conversation piece, it contains much humour and no little humanity. Moreover, it is mean tribute to our voluntary women war workers. Title and star values are good.

Points of Appeal.—Human angle, amusing and moving character drawing, natural dialogue, strong feminine appeal, picturesque scenery, artistic direction, good title and popular British players.

Meet Miss Bobby Socks

Columbia. American (U). Directed by Glenn Tryon. Featuring Bob Crosby, Louise Erickson and Lynn Merrick. 6,119 feet. Release not fixed.

FOURTH-FORM jitterbug musicale, telling how a young girl's infatuation for a radio crooner indirectly leads to the promotion of a chain of juvenile swing clubs. The story is little more than a rostrum for Bob Crosby,

but unhappily he's no Bing. What with his melancholy crooning and the exuberant kids squawking, the show's not much of a musical, or, for that matter, any other, treat. Very moderate second.

Story.—When Don Collins, a crooner discharged from the Army, following active service in the Pacific, he immediately meets Susan Taylor, his pen-pal. Susan turns out to be little more than a child, but she has ideas. She and her playmates write phony fan letters and get Don a break on the radio. Don is a hit from the word "Go," but he finds it difficult to tell Susan that he is too old for her. However, the complications end satisfactorily with Don and his employers sponsoring a chain of swing clubs for juvenile jukebox fans.

Acting.—Louise Erickson forces the pace far too much as Susan, and Bob Crosby is a colourless Don. The supporting players are not a great deal better.

Production.—The story of chequered puppy love gets nowhere fast, while the "It's turned out nice again" finale is merely an excuse for mediocre variety.

Points of Appeal.—Exuberance and enthusiasm of the young players, tunes, staging and convenient footage.

Molly and Me

20th Century-Fox. American (A). Directed by Lewis Seiler. Featuring Gracie Fields, Monty Woolley and Roddy McDowall. 6,895 feet. Release not fixed.

SENTIMENTAL comedy extravaganza with an occasional song illustrating how an actress and a number of fellow Thespians, temporarily directed into domestic service by a wholesome desire to eat, iron out the many differences between a crusty old fellow and his shy, neglected son.

Gracie Fields and Monty Woolley do their best to hold the crazy happenings together, but, in spite of their hard work, the time blend amicably. There are more laughs than honoured humour and human interest fail to tears, but not much of either. Star booking, mainly for the family.

Story.—Molly Barry, an unemployed actress, tires of inactivity and takes a job as housekeeper to Mr. Graham, a wealthy old fellow living in disgruntled seclusion since his wife had eloped with another man some 15 years before. She gets on all right with Peabody, the butler, but sacks the rest of the servants for grafting at Mr. Graham's expense. Mr. Graham is urged to return to politics, which he deserted when his wife left him, and plans an important dinner party. Molly gets her friends from the theatrical boarding-house where she formerly lived to lend her a hand and the occasion goes with a swing. Meanwhile, Jimmy, Graham's neglected schoolboy son, comes home on holiday. Molly takes to him and he to her, and eventually she brings about a reconciliation between father and son. Later, Graham's dissolute wife, attempts blackmail, but Molly and her friends dispose of her, and she earns her a permanent place in the Graham household.

Acting.—Gracie Fields and Monty Woolley register occasionally as Molly and Graham, but, nevertheless, they have all their work cut out to breathe life into the sketchy story. The supporting players, and that includes Roddy McDowall, are in the same uneasy situation.

Production.—The below-stairs burlesque is fairly amusing, but the sentimental moments between father and son are very strained, and the climax, depicting the eclipse of the moon, its mailing Mrs. Graham, completely phony. Its fault is that it dithers between two distinct forms of entertainment and, as is usual in the case, finishes up by being neither. The result, however, nothing to give offence—the certificate is a somewhat harsh award.

Points of Appeal.—Cast, good staging, slight feminine and family angle.

Shorts of the Week and a Reissue
are reviewed on page 30

C.E.A., K.R.S., and British Producers Association Reply to the Monopoly Report

PRODUCERS WANT INCREASED QUOTA BUT C.E.A. OPPOSES IT—BOOKING REFORMS “UNWORKABLE”—EXHIBITORS AGAINST FOREIGN OWNERSHIPS

Special “Kine.” Analysis

COMMENTS on the Cinematograph Films Council Committee Report, which the President of the Board of Trade invited the Trade associations to submit to him, were made available this week. The Committee's original recommendations and

the comment in summarised form are set out in parallel columns below. The Association of Cine Technicians, similarly invited to express its opinion, stated that it was fully in favour of the Report some months ago, so it is not included in this analysis.

Recommendation 1:—Legislation should be introduced prescribing that no further expansion of the circuits will be allowed by the vertically integrated combines, except with the consent of the Board of Trade (Para. 85). Similarly, any further acquisition of existing studio space by the combines should be precluded, except by consent.

C.E.A. Comment:—Recommendation supported with request that the possibility of further extension of vertically integrated combines be considered.

K.R.S. Comment:—Legislation unnecessary, in view of undertakings given by major circuits. It should not be introduced for controlling studio space. Rather, the Council is of the view that any requisition of studio space should not be embarked upon except with the consent of the Board of Trade.

Producers' Comment:—Undertakings given by the combines to refrain from further expansion should be deemed sufficient safeguard for the time being. Combines will naturally give preference to the playing of their own films, quality being equal. **Combines should be asked to impose upon themselves an obligation to show British films other than their own.** This would provide screen time for independent British productions and ensure continuance; an essential is a satisfactory commercial basis. A Joint Arbitration Panel (see under Recommendation 8) should be asked, as a matter of urgency, to deal with the whole question of ensuring sufficient screen time and terms for pictures of merit.

Recommendation 2:—In order to allay the continuing apprehension in the country that the physical control of these British combines may at some time be transferred to the United States... we suggest that they might be invited to consider the introduction of a trustee arrangement... to prevent control from passing either into foreign hands or those of undesirable groups or persons. Or the Board should consider definite legislation to strengthen the existing safeguard.

C.E.A. Comment:—Trustee arrangement not supported, it being felt that within the limits of national policy the circuits should have the same rights of disposal of their kinemas as have other owners, but that no foreign-controlled corporation should be permitted to hold any interest in British kinemas and that existing minorities should be transferred to British subjects.

K.R.S. Comment:—Council is fully appreciative of national viewpoint, but feels that legislation might in practice prohibit or unduly restrict reasonable cinema exchange and/or expansion. Any transaction involving a transfer of control should only be undertaken with Board of Trade consent, and after inter-Governmental discussion. Beyond this all transfer of control should be unfettered, subject to undertakings given to the Board of Trade.

Producers' Comment:—Strongly endorsed, and the additional recommendation made that every means be sought, preferably by agreement between the parties concerned, to divest foreign stock-or-shareholders from their interests in the companies controlling the three major circuits so as to safeguard the controlling interest from ever passing out of bona-fide British hands.

The comment is made that the permitted acquisition by Warner Brothers of 49 per cent. of the Maxwell holdings in A.B.C. “appeared to us to be a retrograde step and not in accordance with national interests.” Wholehearted support is given to Paragraph 65 of the Report.

Recommendation 3:—In order to ensure the continuance of independent production, a system of control should be adopted by the Board of Trade to guarantee a fair allocation of studio space as between independent and integrated production, until such time as adequate relief is afforded by the release of requisitioned studios on a sufficiently large scale. We recommend further the retention by the Government of one or more studios to be made available to independent production at fair rentals (Paragraphs 28-34).

C.E.A. Comment:—Both recommendations are supported, with the suggestion that as the Government is building model factories, it should erect a large modern fully equipped studio as part of its programme.

K.R.S. Comment:—On Recommendation 3 that as a temporary measure while acute conditions prevail, Board of Trade should have reasonable control of allocation of space.

On Recommendation 4, the K.R.S. Council refers to its comments on Conclusion 3, with which it strongly disagrees. The Industry has made progress by reason of the large and important film produced, not by reason of smaller type pictures. The term “highly speculative luxury products” is criticised. Medium-cost films cannot alone accomplish the purpose of the legislation enacted, which was to spread British films with their appropriate culture throughout the world.

Producers' Comment:—The proposal that the Government should retain studios is not supported, because of the intricate nature of studio business which is not easily adaptable to Government supervision. No objection is raised to such concerns as the Crown Film Unit. Production of entertainment films is a matter for individual enterprise and should be undertaken as such by those qualified. Studio allocation problems will solve themselves as de-requisitioning takes place.

Comment upon “medium-cost pictures” is that the terms used are not happy ones. “We would prefer to use the word ‘reasonable’ in relation to the cost of a picture which should bear a proper relationship to the type of story... and the anticipated return, the aim being to produce pictures equal in quality, entertainment value and showmanship with American films.” High cost pictures have done much to restore respect for British films.

Recommendation 4:—So long as the demand for studio facilities exceeds the supply at reasonable rentals and the minimum essential need of British films for exhibition in the country are not met, it should not be left entirely within the discretion of the combines to decide what share of the studio space which they control should be reserved for the production of pictures intended primarily to meet the needs of the British home market. First consideration in the allocation of studio space should be given to the production of a larger number of medium-cost feature pictures, rather than to a smaller number of highly speculative luxury products which may or may not prove acceptable overseas (Paragraph 27).

C.E.A. Comment:—Unanimous opposition to a tribunal constituted as recommended to administer Recommendations 8, 10, 11, 17 and 18.

K.R.S. Comment:—Definite opposition to the setting up of a Tribunal which would equal State control of the Industry in all its

Producers' Comment:—Dealt with under Recommendation 8, where opposition to the proposed Tribunal is recorded. “We would prefer that

should be appointed to arbitrate on cases referred to it under 3 and 4 above.

Recommendation 8:—The Tribunal should be required to arbitrate on questions referred to it by any firm in any section of the industry alleging that the terms of film hire were unduly onerous; and should be instructed to secure the more general adoption of a standard form of contract as between renters and producers on the one hand and between exhibitors and renters on the other, which, while safeguarding the exhibitor, would ensure a reasonable share of box-office receipts for the independent producer.

Recommendation 6:—The Board of Education, in consultation with the Ministry of Labour and with the employers and trade union organisations in the industry, should be invited to organise, in the technical colleges of the areas concerned, suitable courses of training for apprentices and others desirous of increasing their proficiency as skilled technicians (Paragraph 19).

Recommendation 7:—A film finance corporation should be established under Government sponsorship specialising in giving accommodation on reasonable terms to qualified producers, so as to ensure the permanence of financial facilities. A limited number of the members of its Board might be appointed to act as the Tribunal referred to elsewhere in these recommendations (Paragraphs 42-47).

Recommendation 9:—The film finance corporation should be empowered to establish a renting organisation, eventually extending its activities into the field of overseas marketing, as well as home distribution (Paragraphs 46, 52, 118-9).

Recommendation 10:—Legislation should be introduced prohibiting conditional bookings, and requiring that every picture should be available to exhibitors free from all ties or obligations to take any other pictures from the same distributor or producer. The Tribunal should be required to arbitrate in any cases in which aggrieved exhibitors or producers alleged that the terms demanded were so unreasonable as to defeat the purpose of the legislation. The legislation should be so framed as to make illegal such discriminatory restrictions as were imposed by the adoption of the so-called "S" list (Paragraphs 53-7).

Recommendation 11:—Legislation should be introduced compelling distributors to treat with co-operative booking organisations of independent exhibitors on the same terms as they would accord to a similar circuit of owned cinemas, the Tribunal to arbitrate as might be necessary in the event of disagreement on terms of film hire.

Recommendation 12:—Legislation should be introduced permitting further substantial increases in the renters' and exhibitors' quota of British films as soon as production facilities permit, the Cinematograph Films Council to advise on the percentage quota within the maxima

These could be dealt with by arbitration machinery, and Recommendations 7 and 17 are matters for administration by the Board of Trade. A thousand-word observation discusses the substitute machinery which the C.E.A. thinks should be set up in place of the Tribunal, upon which the Association would like to meet the President of the Board of Trade. "We should be quite satisfied with machinery which followed the precedent of the Conditions of Employment and National Arbitration Order, 1940," under which either party to a dispute may report to the Minister, who may appoint an arbitration body.

The comment goes on: "We regard the recommendation on the terms of film hire as one of the most important in the report. We regard its inclusion in any legislation as essential." The arbitrator should have power to direct the renter to supply the film to the complaining exhibitor at a rental not unduly onerous on the date required, and, if necessary, to cancel the booking to another exhibitor, if it had been so booked.

C.E.A. Comment:—Supports this recommendation, but questions whether legislation is necessary. Exhibitors are committed at a convenient time to a scheme of apprenticeship of skilled employees.

C.E.A. Comment:—Proposals supported, but Corporation should be entirely divorced from a Tribunal.

C.E.A. Comment:—Wholehearted support.

C.E.A. Comment:—Cannot agree to substantial increases. Impossible to deal adequately with this recommendation until studio space is released. Present minimum is too high for exhibitors. The C.E.A. would welcome an opportunity of

phases. Powers suggested go beyond those recommended by the Moyne Commission which were rejected. It is feeble to suggest that the functions of the Tribunal are limited to arbitration when it is clear from the text of the Report that the Tribunal is to possess wide powers of initiative, control and decision fortified by legislation which it is to administer and enforce in a quasi-judicial capacity.

There is nothing in the present structure and operation of the industry to justify State control. Creation of such a Tribunal would be a catastrophe of the first magnitude.

This step would be to set up a potential monopoly apparently more far-reaching and possibly more disastrous than any monopoly that could arise within the industry itself.

K.R.S. Comment:—The K.R.S. supports the recommendation.

K.R.S. Comment:—The K.R.S. could not object to Recommendation 7, but it does not appreciate the benefits to flow from the setting up of a Government-sponsored film finance corporation. It disagrees with the suggestion that a limited number of members of the Board of the suggested corporation might be appointed to act on the Tribunal, since the K.R.S. is opposed to the setting up of the Tribunal.

Similarly on Recommendation 9, the K.R.S. raises no objection, but points out that the establishment of a renting organisation is a complex matter and must necessarily be based upon the manufacture and availability to that organisation of a flow in reasonable measure of very high-grade products.

K.R.S. Comment:—K.R.S. opposes as impracticable, for the following reasons:—

(a) That any prohibition of the nature suggested which it appears is directed against distributors, must, in reason and equity, also be imposed upon exhibitors, as they also seek to make conditions when negotiating for product.

(b) If legislation is enacted, which strikes at an individual's right and freedom to bargain, the undesirable condition might arise of the parties avoiding the legislation. The industry is conducted on personal touch, and who is to determine what is said between the parties making a bargain?

(c) The machinery set up by the K.R.S. and C.E.A. is capable of realising better results than by legislation.

Opposition is also registered to Recommendation 11 as defeating the aim in view of stimulating and keeping in business the independent producer, as it will result in a diminution of film hire receivable. Experience of co-operative booking attempts in the past is that the aim of such movements is to reduce terms of film hire. It would be illogical to recommend co-operation for exhibitors and deny it to manufacturers.

K.R.S. Comment:—No observation to make.

a more acceptable method of arbitration and enforcement should be considered." A Joint Arbitration Panel, voluntarily set up, is suggested, but the suggestion is subject to the B.F.P.A. being given opportunity to consider its powers and functions, whether it should have powers of initiation and control would be the means of implementing its decisions. The matter is one for joint discussions with the Board of Trade and other sections of the industry. The Trade has considered its affairs very satisfactorily for 30 years without a Tribunal.

Producers' Comment:—Complete support given. Training of disabled ex-Servicemen and interchange of technicians with America desirable. The B.F.P.A., through association with the B.K.S., has been active in establishing educational and technical courses.

Producers' Comment:—Combines have no need for outside finance and independents now have no difficulty in obtaining sufficient finance. When expansion takes place, finance on a bigger and more permanent basis is essential and may be beyond the scope of existing credit facilities. Under the Government schemes for financing industry, films should rank high in export possibilities and be given priority. If this cannot be done, a third finance corporation should be set up by the Government under professional film executives for the benefit of established producers.

Regarding distribution, present renting services are adequate, but should these be found unsatisfactory in the future, the setting up by the Finance Corporation of distribution organisations at home or abroad should be within the Corporation's powers.

Producers' Comment:—Doubt whether legislation would be a practical solution, existing legislation not having stopped "block booking." Arbitration always available.

Producer Comment:—

CREAT

Eric **PORTMAN**
Flora **ROBSON**



GREAT



EAT DAY



Sheila SIM
L. bel JEANS
Walter FITZGERALD
Philip FRIEND
Marie RHODES
by VICTOR HANBURY
LANCE COMFORT
AM ALLWYN THE LONDON
Conducted by MUR WATKINS
Stage Play by LESLEY STOKES

272
GREAT!

GREAT

enough to open its
West End career
at the mighty—

EMPIRE

LEICESTER SQUARE



"GREAT DAY"

Eric Portman (seen above) is co-starred with Flora Robson in RKO-Radio's most important production, "Great Day," which, after a successful gala performance last week, is a major attraction at the Empire, Leicester Square. Sheila Sim, Walter Fitzgerald, Phyllis Habel Jeans and Marjorie Rhodes play leading supporting roles in the new offer. Victor Hanbury produced and Lance Comfort directed.



"GREAT DAY"

een above) is co-starred with Flora Robson in RKO-Radio's most important British "Great Day," which, after a successful gala performance last week, is now the on at the Empire, Leicester Square. Sheila Sim, Walter Fitzgerald, Philip Friend, and Marjorie Rhodes play leading supporting roles in the new offering, which Victor Hanbury produced and Lance Comfort directed.

April 19,
to be m
year.

Recon
of Trade
for inde
ment w
and dis
of the
handle.
of Artic
Decree
agreement
sider th
legislati
to inve
trate as

Recon
the Bo
to secu
by agr
produce
reasona
in the
the Bo
tion to
vestiga
as nece

Reco
should
the bo
circuit
should
tions o
book t
in othe
Tribun
arbitra
alleged
London
withhe
on un
(E.)

Reco
of Tra
to ex
the Lo
of ya
with s
the e
Britain
Board
enforc
power
on alle

Reco
oreven
thinal
should
tating
in ow
ing th
law h

Reco
should
to arb
in any
the in
allege
the ex

Reco
ance
to the
where
appro
tribute
arrang
Mr. R
on a
Britis
shoul
States
ions a

Rec
tion w
of Bri
His
make
States
the i
ment
in An
films
applic
count

to be made operative from year to year.

exploring at a future time the possibilities of new production more closely related to an exhibitor's quota with a greater differentiation in favour of exhibitors. "We are of opinion that exhibitors' quota should be eventually abolished."

Recommendation 13:—The Board of Trade should endeavour to secure for independent exhibitors, by agreement with the integrated producers and distributors, a reasonable share of the featured pictures which they handle, on the lines of the provisions of Article X of the American Consent Decree of November, 1940. Failing agreement, the Board should consider the introduction of suitable legislation empowering the Tribunal to investigate complaints and arbitrate as necessary.

C.E.A. Comment:—Recommendation supported.

K.R.S. Comment:—The K.R.S. has no evidence that independent exhibitors are unable to obtain a reasonable share of big pictures on offer. The prosperity of the independent exhibitor would appear to bear this out. Conditions in the United States are by no means parallel with those in the United Kingdom.

Producers' Comment:—Unable to support as we feel that independent exhibitors have opportunities to show sufficient British films and pay reasonable terms for them.

Recommendation 14:—Similarly, the Board of Trade should endeavour to secure for independent producers, by agreement with the integrated producers and distributors, a reasonable proportion of screen time in the circuits. Failing agreement, the Board should consider legislation to empower the Tribunal to investigate complaints and arbitrate as necessary. (Paragraph 60 ff.)

C.E.A. Comment:—"As we regard this recommendation as unworkable, we oppose it."

K.R.S. Comment:—While desirous that there shall be available to independent producers all the screen time it is possible to obtain, the K.R.S. is opposed to legislation or control by the Board of Trade to achieve this object, as the commodity is of an unstandardised nature and cannot have ordinary yard-sticks applied.

Producers' Comment:—In full agreement, as "we regard this problem as an urgent and vital one which should be tackled immediately." Unless some arrangement is made ensuring a greater proportion of screen time from both the circuit and independent exhibitor, as well as a more equitable money return, the future of the independent producer is by no means hopeful.

Recommendation 15:—Legislation should be introduced requiring that the booking of a feature film to a circuit for the London release area should be divorced from all obligations on the producer or renter to book the picture to the same circuit in other regions of the country. The Tribunal should be empowered to arbitrate in cases in which it is alleged that a booking for the London release area is unreasonably withheld by a circuit, or offered only on unreasonable terms. (Paragraph 61)

C.E.A. Comment:—Recommendations unworkable.

K.R.S. Comment:—First part of Recommendation 15 impracticable and legislation therefore undesirable. K.R.S. opposed to suggestion in second part of paragraph because the K.R.S. is opposed to the appointment of a Tribunal in any case. Opposed also to Recommendation 16 as unworkable.

Producers' Comment:—Recommendations desirable, but need not be implemented if arrangements could be made with circuits to secure screen time for producers' product on satisfactory terms. Grievances to Arbitration Panel.

Recommendation 16:—The Board of Trade should invite the circuits to experiment voluntarily, outside the London release area, for a term of years, as in the United States, with separate bookings for each of the exhibition regions in Great Britain. Failing agreement, the Board should consider legislation to enforce regional booking, and empowering the Tribunal to arbitrate on alleged infringements of the law.

Recommendation 17:—In order to prevent the building up of additional circuits the Board of Trade should introduce legislation instituting a strict control over changes in ownership of cinemas, empowering the Tribunal to administer the law by licence in approved cases.

C.E.A. Comment:—Opposed to this recommendation. Illogical to deny privileges to independents while present "combines" enjoy advantages. If control were introduced as suggested, the tendency would be to create a "ceiling" up to which any future circuits could be formed, within which there is no reason why transferences should not be allowed.

K.R.S. Comment:—K.R.S. thinks it undesirable in public and industry interest that all cinemas should be owned or controlled by one person or corporation. Additional circuits would not be undesirable providing they are not allied with existing major circuits. K.R.S. is opposed to legislation to control this matter.

Producers' Comment:—Government control over changes of ownership undesirable. Unreasonable to prevent the building up of additional circuits. Doubtful if additional major circuits could be formed in view of size of two existing major circuits.

Recommendation 18:—The Tribunal should be empowered by legislation to arbitrate on complaints from firms in any section of the Trade against the imposition of "bars" which are alleged to be unduly restrictive of the exhibition of films.

C.E.A. Comment:—Recommendation supported. This is a point upon which the arbitration machinery should be employed, "even if the Joint Committee is successful in securing a happy result that no cases arise for submission."

K.R.S. Comment:—Legislation unnecessary. K.R.S. opposed to Tribunal. Trade has shown its competence to deal with this matter; moreover, complexity of problem requires specialised knowledge. Attention drawn to Joint Committee's deliberations.

Producers' Comment:—This is a matter which concerns distributors and exhibitors.

Recommendation 19:—In furtherance of the export of British films to the American market and elsewhere, apart from the normal approach to leading American distributors and the distributing arrangements to be developed by Mr. Rau with an American group on a reciprocal basis, a strong British distributing organisation should be established in the United States and ultimately in the Dominions and other overseas markets.

C.E.A. Comment:—This is a matter upon which a decision could be appropriately taken by those more directly concerned.

K.R.S. Comment:—Wholehearted endorsement of recommendation.

Producers' Comment:—This has been dealt with under Recommendation 9.

Recommendation 20:—In connection with the development of exports of British films to the United States, His Majesty's Government should make representations to the United States Government on the subject of the inequitable methods of assessment for taxation applied at present in America to the takings of British films, as compared with those applied to American films in this country.

Recommendation 21:—Having regard to the heavy exchange burden involved in the continued importation of American films, and the importance of avoiding a situation in which this country might find itself compelled to clamp down on the importation of pictures in favour of more indispensable requirements, unless the net burden could be reduced, His Majesty's Government should initiate conversations with

the United States Government with a view to exploring, in consultation with the American motion picture industry, the steps which the industry might take on a voluntary basis to increase the exhibition of British films in the United States.

Recommendation 22:—The Board should inaugurate through official channels a thorough investigation into the possibility of developing a better market for British films

throughout the British Commonwealth overseas.

ASSOCIATIONS' COMMENT

These three recommendations are approved in the reports of all three Associations.

KINEMA SHARES ARE QUIET PENDING BUDGET POSITION

"DORIAN GRAY"

SHARE MARKET

	This week.	Move-ment.
African Theatres Ord.	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	21/0	— -/6
" 6% Pref.	27/6	—
" 4% Debs.	£107½	—
A.P.P.H. Ord.	27/3	— -/3
Brit. & Dom. Films £1 (12/-)	22/3	—
Brit. Lion 7½% Pref. 10/-	12/-	— -/9
Capital Prov. News 5/-	5/1½	—
Cine. Television Dfd. (6d.)	10/6	— -/4½
Dufay-Chromex 5/- Ord.	4/-	— + -/1½
Gaumont-British Ord. 10/-	21/-	— -/4½
" "A" Ord. (5/-)	10/7½	— -/3
" 5½% 1st Pref.	23/3	— -/3
" 4% Debs.	£104	— + 5/-
General The. Prefd. (6/8)	12/6	—
" 6½% 1st Mort. Deb.	£104½	— - 5/-
Kinemas (5/-) Ord.	8/10½	— -/1½
Mde. Tussaud 1/- Def.	3/-	— + -/6
" £1 Prefd. Ord.	21/3	—
Moss Empires £1 Ord.	42/9	— -/3
" £1 Cum. Pref.	23/1½	— -/1½
Odeon 5/- Ord.	43/-	— + 2/-
" 6% Pref.	25/9	—
" 5% Debs.	£105½	— + 15/-
P.C.T. 10% Cum. Pref.	34/9	— -/3
" 7½% "A" Pref.	30/3	—
" 7½% "B" Pref.	31/-xd.	—
" Const. 7% Pref.	27/4½	— -/7½
Scophony (5/-)	5/6	— + -/1½
Sound City (Films) 6% Pref.	13/9	—
Stoll Th. Corp.	17/6	—
Twentieth Cent. Ord. (5/-)	3/10½	— -/7½
" 6% Pref. (10/-)	8/3	— -/1½
Union Cinemas 1st Pref.	22/-	—
" 2nd Pref.	21/9	—

£1 shares unless otherwise stated.

MORTGAGES AND CHARGES

Wellington Film Service, Ltd., 10, Mill Hill, Leeds, 1.—Mortgage dated December 18, 1930, charged on Hippodrome Picture House, Wyke, Bradford, acquired on March 16, 1945. Account owing, £388 5s. 1d. Mortgagees: Bingley Building Society.

Langley Park Cinema Co., Ltd., King's Cinema Hall, Langley Park.—Charge on King's Cinema, Langley Park, Co. Durham, dated January 20, 1945, to secure £5,750. Chargees: Dunelm Building Society, of 3, North Bailey, Durham City. Registered April 7, 1945.

YOUNG AMBITIOUS FILM REPRESENTATIVE

At present employed by major Renters
Would consider Post-war position abroad to distribute films for First-class Organisation.

BOX F 6000, "Kinematograph Weekly," 92, Long Acre, W.C.2

SMALL CINEMA KENT

(no opposition)
Fully equipped and running with very low outgoings.

ANNUAL NET TAKINGS
£5,400 (£8,000 GROSS)
Average Profits £35-£40 weekly.

AUDITED ACCOUNTS AVAILABLE
Excellent Post-War Prospects

FREEHOLD PRICE

£7,500

inclusive

PRIVATE. Apply E. Box 5000, Kinematograph Weekly, 92, Long Acre, London, W.C.2.

But Odeon Shares Recover

By Our City Editor.

THE approach of the Budget and the Election affected cinema shares the same as other markets, and the general tendency was easier on a certain amount of profit-taking.

Exceptionally, Odeon recovered sharply to 43s., a rise of 2s. on the week. Madam Tussauds were also in active demand, the 1s. deferred rising 6d. to 3s.

Otherwise the tendency was inclined towards lower levels. A.B.P.C. 5s. ordinary lost 6d. at 21s. 9d., and British Lion 7½ per cent. pref. 9d. at 12s.

Cinema Television deferred 4½d. at 10s. 6d.; Gaumont-British a similar amount at 21s.; P.C.T. Construction 7 per cent. pref. 7½d. at 27s. 4½d., and Twentieth Century 5s. ordinary 7½d. to 3s. 10½d.

2½% MORE FOR MANX SHAREHOLDERS

The directors of the Strand Cinema Theatre Co., Ltd., Isle of Man, have reported a record year of business ended December 31 last.

The balance, after the transfer of £7,500 from revenue account to general reserve, shows a nett profit of £23,842. The profit figures compares with £21,661 (without any transfer to reserve) for 1943; and £6,771 in 1940.

A disposable balance of £27,829 is now available. An interim dividend of 2½ per cent. was paid in June, and a final dividend of 12½ per cent. has been recommended, the payments requiring £13,903.

The directors' report states that since the financial year ended the directors have redeemed the whole of the £30,000 4 per cent. Debenture Stock.

Owing to the continuation of the war and consequent shortage of materials, only essential repairs and renewals have been carried out during the past year, but the balance sheet shows that apart from the £10,000 now allocated for that purpose there is £25,000 reserved for deferred renewals. The general reserve fund stands at £30,900, including the present allocation of £7,500, and there is a dividend equalisation account of £7,000, and £10,635 is provided for taxation.

Last year's dividend was 12½ per cent.; for 1941 and 1942 it was 10 per cent., and for 1940, 7½ per cent.

Loew's Earnings

Gross earnings of Loew's Incorporated for quarter ended November 23 last, after subsidiaries' preferred dividends, \$7,030,831 (\$7,449,332).

To reserve for contingencies, \$1,000,000 (\$1,000,000); depreciation, \$812,675 (\$760,617); Federal taxes, \$2,339,914 (\$2,891,854); net profit after taxes, \$2,878,242 (\$2,796,861) per share common stock, \$1.71 (\$1.67).



Richard Fraser and Angela Lansbury in M-G-M's film version of Wilde's novel, THE PICTURE OF DORIAN GRAY

£15,000 OUT OF £17,000 PAID TAXATION

H. & W. REVENUE INCREASE: BUT NET PROFIT DOWN

REVENUE from theatres, etc., of Howard and Wyndham, Ltd., for the year to February 28 last amounted to £187,561, compared with £155,751. Dividends, interest, and other items came to £1,812, compared with £3,045, making £189,373 (£158,796).

After deduction of the usual expenses, including taxation, of £140,000, compared with £93,000, the net profit is down from £56,001 to £40,422.

Income Tax requires £20,000, compared with £27,000; repairs and renewals reserve gets £5,000 (£10,000), but general reserve, nil (£5,000).

Ordinary dividend is maintained at 12½ per cent., but there is an additional bonus of 2½ per cent., which makes 15 per cent. for the year, the best for many years past.

The sum carried forward is only slightly lower at £10,167 (£10,474).

Howard and Wyndham own the King's Theatre and Theatre Royal, Glasgow, and theatres in Edinburgh, Manchester, Liverpool and Newcastle.

NEW PRIVATE COMPANIES

Glasgow and West of Scotland Cinemas, Ltd.—Registered in Edinburgh April 7. Capital, £70,000 in £1 shares. Proprietors, lessees and managers of picture houses, etc.

Regal (Whitchurch), Ltd.—Registered April 6. Capital, £5,000 in £1 shares. To acquire the Picture House (Whitchurch), Ltd., at Whitchurch, Hants. The permanent directors are Hugh S. Overmass, cinema proprietor (director, Savoy, Andover), Ltd., and Thos. H. M. Overmass, cinema manager, both of 36, East Street, Andover, Hants. Registered office: 3, West Street, Andover.

Ritz (Potters Bar), Ltd.—Registered March 29. Capital, £100 in 1s. shares. Cinema proprietors, etc. Registered office: Ritz Cinema, Darnley Lane, Potters Bar, Mdx. The first directors are to be appointed by subscribers.

FROM £17,000 received at box-office the Government taken £15,000. This state was made by Alfred Snape, aging director of the Embassy super cinema at Manchester during the 17th annual meeting shareholders.

He quoted these figures as taxation demands which the company had met:

Entertainment Tax
War Damage Insurance
Corporation Rates
Corporation Sunday Levy
Income Tax and E.P.T.

Total £1

Dividend to shareholders, reserves and additional forward, totalled only £2,079.

E.P.T. and Dividend

The Chairman (Stanley Baker) said that his remarks related to one factor, namely, E.P.T. The E.P.T. and the company's lack of adequate pre-standard was the handicap which it functioned.

In proposing a dividend of 10 per cent. on the ordinary share capital, he said that he considered the future on the whole looked bright.

Against the Government's 15 per cent. for British films, the company had shown 20 per cent. It also pointed out that the company had a reserve of £3,000 which was deferred repairs of £3,300, which was spent in renovations and repairs, neon overhaul and repairs that could not be made because of restrictions on materials.

Alfred Snape (hon. director, the company) submitted year's trading. He considered a large number of the cinema seats was a big factor in popularity and success.

Kinemas in Farnworth have been asked to provide a cinema for children as part of the celebrations.

Press Welcome to "Guest In The House"!

DAILY EXPRESS

"A first-rate thriller, directed by John Brahm, who knows how to get to the marrow of a thriller. A shocker of brilliant qualities."

SUNDAY DISPATCH

"Beautifully constructed, taut, and adult, ingeniously constructed story, climax is both unexpected and very satisfying. A brilliantly photographed play."

SUNDAY GRAPHIC

"Anne Baxter is an actress of to-morrow. I loved her as the tender eldest sister, I hated her as the poisonous Guest; loving or hating, I applaud her poise and subtlety."

DAILY SKETCH

"I liked everybody in the film—except of course, Miss Baxter for whom in this role I felt, as I was no doubt meant to feel, a fascinated loathing."

EVENING NEWS

"Not since Rosalind Russell nearly ruined a promising career nine years ago as the nagger in 'Craig's Wife' have I enjoyed such an abomination in petticoats as Anne Baxter in 'GUEST IN THE HOUSE.'"

DAILY MAIL

"This picture is one I can whole-heartedly recommend."

SUNDAY EMPIRE NEWS

"Ralph Bellamy gives a very fine performance. Ruth Warwick is excellent. Marie McDonald is first rate."

REYNOLDS NEWS

"Anne Baxter gives an equally good performance as an insidious and neurotic vamp. The acting is excellent, character and atmosphere steadily and convincingly built up."

TO-DAY'S CINEMA

"Masterly direction; first-class portrayals; distinctive production qualities—gripping fare."

KINEMATOGRAPH WEEKLY

"Intriguing story, strong feminine angle, provocative title, very good photography, and star values."

A Handsome Hit from Hunt Stromberg

UNITED
ARTISTS

^{BUD} ^{RAY} ^{AND LOU}
ABBOTT
Here Come



Distributed by GENERAL FILM DISTRIBUTORS LTD

OSTELLO the Co-Eds

PROVINCIAL TRADE SHOWS

NEWCASTLE

Stoll Pic. Theatre Tues. May 1, at 10.45

LIVERPOOL

Futurist - - - Tues. May 1, at 10.45

CARDIFF

Odeon - - - Wed. May 2, at 10.45

MANCHESTER

Gaumont Thur. May 3, at 10.45

GLASGOW

La Scala Thur. May 3, at 10.45

SHEFFIELD

Cinema House Thur. May 3, at 10.45

NOTTINGHAM

Scala Fri. May 4,
at 10.45

BIRMINGHAM

Scala Thur. May 10,
at 10.30

LEEDS

Tow Fri. May 11, at 10.45



127 - 133 WARDOUR STREET, LONDON. W. 1.

Northampton Assessment Reduced

THE RECORDER CRITICISES CORPORATION VALUER

ON the grounds that the cinema may not have such popularity in the future owing to the revival of other attractions and the departure of Americans and evacuees, C. B. Marriott, K.C., Recorder at Northampton Borough Quarter Sessions, on April 13, dismissed an appeal by Northampton Town Council against a rateable value put upon the Exchange (Gaumont) Cinema by the Assessment Committee.

In May, 1944, the rating authority sought to increase the gross value of the Exchange Cinema from £2,164 to £4,270, and the rateable value from £1,800 to £3,555. On appeal by P.C.T., owners of the Exchange, the Assessment Committee made the figures £3,250 (gross) and £2,930 (rateable), and the Corporation as the rating authority appealed against that valuation.

Mr. Marriott said he had visited the Exchange Cinema and the Savoy—another Northampton cinema—during the hearing of the appeal on March 15 (reported in the KINE.) and was satisfied that the Savoy was a much more comfortable cinema than the Exchange. The Exchange café was convenient only for users of the balcony and was not easily accessible.

Mr. Windley, a valuer for the Corporation, as the rating authority, "flatly and obstinately and unwisely refused to look into the future" when the cinema was visited, said the Recorder, and said he was not a wizard.

Mr. Marriott added: "I am sure no one thought of him as such. An intelligent man should endeavour to look into the future."



Veronica Lake in a scene from *BRING ON THE GIRLS*, which Paramount will Trade show in their Private Theatre on Friday, April 27, at 10.30 a.m., and 2.30 p.m.

The weight of evidence was against the appellants.

A. H. F. Bean, partner of Messrs. Sidney H. and D. Graham Motion, rating surveyors, retained by the C.E.A., gave evidence on behalf of the occupiers, Gaumont-British, and Gerald Eve gave evidence on behalf of the Assessment Committee.

Before the start of the Quarter Sessions, Coun. Ralph A. Smith announced his resignation from the committee reported on p. 7).

20th-Fox Publicity

GEORGE LYNCH, after five and a half years in the Royal Air Force, returns to the Publicity Department of 20th Century-Fox, and will effect Trade paper contacts under the direction of Selby Howe.

Operators' Dance

The Liverpool area A.B.C. operators are holding a staff dance at the Bootle Town Hall on Friday, April 20. Proceeds are to be given to the Bootle General Hospital.

FORMER PROJECTIONIST ROBS KINEMA

When George Baity (30), merchant seaman, of Peckham, was charged at Cornwall Quarter Sessions with breaking out of the Victoria Kinema, Newquay, after stealing articles and money to the value of £73, it was stated that he had come to Newquay for the express purpose of breaking into the cinema, where six months before he had been employed as a projectionist. He had concealed himself in the cinema during the evening before it was closed, and broke out at 6.30 in the morning to catch the 7.15 train.

Accused, who pleaded guilty, said that when he was in the Army he had been put into a mental hospital, and he had then deserted.

An Army officer said accused was posted as a deserter in August, 1940. The records did not show that he had been in a mental hospital.

Baity was sentenced to six months' imprisonment.

"V.1" IMPRESSES EUROPE

134 Bookings in Paris Alone

NO war film has made a deeper impression on the people of liberated Europe than the M.O.I. production, "V.1," which so dramatically tells of the fall of London and Southern England under attack from flying bombs.

More than 2,000,000 people have already seen the film in France, and this figure is rising by 400,000 a week. In Paris alone "V.1" has been shown at 134 cinemas.

Liberated Europe had, of course, read and listened-in to accounts of V.1 attacks, but it took the film to bring home to people the full extent of London's ordeal.

European audiences watch it in silence that seems to be born of awe and admiration.

OPERATORS' CLASSES AT PAISLEY

On Sunday next in the Kelburne cinema cafe, Paisley, Mr. Macdonald, chief projectionist of La Scala, brings his projectionists' classes to a close with the presentation of prizes.

These classes have proved very popular among Paisley technicians, and Mac has received enthusiastic support from exhibitors. He records his thanks to Mr. Fleming and the directors of Caledonian Cinemas for their valuable assistance.

Cinema Club Luncheon

For the opening meeting of the season last Friday the committee, after a lapse of years, reintroduced a speaker.

Nearly 60 members and friends welcomed Dr. James Dunlop, O.B.E., Medical Officer for the Civil Defence of Glasgow, and it certainly was worth while as the doctor, who is a well-known personality in the East End of the City.

Alfred Warner, who has been commissioned at the Olympia, Newport, for 26 years, was presented with a cheque in recognition of his services at a staff dance recently.

REVIEWS—continued from page 20

SHORTS OF THE WEEK

BUTCHERS

THE NINE HUNDRED. British (U). Made by camera units of the M.A.A.F., the British Army and the R.A.F. Directed by Capt. Jerrold Krinsky of the U.S. Eighth Air Force. 2,300 feet. Release not fixed.—A camera story taken in the way of ordinary duty, without frills or embellishment or film stars. Those taking part are just ordinary men and women of the partisan forces, intent upon their duty and mostly unconscious of the camera, though where this must have been apparent to them, their natural aptitude and sincerity dignify the picture. Cameramen were working against time, but their results are excellent examples of Service efficiency. It relates to an army corps of Yugoslav troops surrounded by Germans and handicapped by having with them 900 wounded comrades whom they refused to leave to risk of enemy capture.

To some, this will be merely another war story, but to the majority it will be remembered as a record of stoicism by the wounded and hazardous duty heroically carried out by

the airmen who landed on an improvised strip in the mountains to carry the patients by plane to hospital and safety.

All profits from the sale of this film in Great Britain and American will be handed to the Yugoslav Red Cross Fund.

20TH CENTURY-FOX

HEIR TO THE THRONE. British (U). 750 feet. Release not fixed.—Here we have an interesting, timely and entertaining one-reeler giving a thumbnail sketch of Princess Elizabeth, heir presumptive to the throne. It opens with a shot taken on her eighteenth birthday and then reiterates the most significant events in her crowded life. The marriages of the Dukes of Kent and Gloucester, the Jubilee, the Coronation, the Princess's work with the Sea Guides and a presentation by the Guards are the highlights of the very human—there are also a number of charming family portraits—cavalcade. Leslie Mitchell's commentary is appropriate, and the editing and photography adequate. Excellent general fill-up.

REISSUE

The Barretts of Wimpole Street

M-G-M. American (U). Directed by Sidney Franklin. Featuring Norma Shearer, Fredric March and Charles Laughton. 900 feet. Release not fixed.

EXCELLENT reissue, not only for the film's own sake, but for the fact that three stars have never had better rôles, and in particular Norma Shearer, whose retirement from the screen has been regretted by millions. The picture has not dated, and the photography is as good to-day as when it was first reviewed in the KINE. of October 18, 1934. The supporting cast is excellent, containing as it does Una O'Connor, Maureen O'Sullivan and Ralph Forbes.

As we said before, "The picture offers excellent entertainment of quality, and is assured for big box-office results by its star and title values." There is no reason at all why the picture should not repeat its box-office success.

Matinee Prices Give C.E.A. Headache

NOTTS AND DERBY DISCUSSION

CONSIDERATION of the situation regarding matinee prices is to be given by the Notts and Derby branch at its next meeting which will discuss its attitude to the General Council resolution of 1939 on this subject.

J. Langham Brown presided at the meeting at which this discussion was made following a report by H. Elton on the matinee prices charged in his theatres.

Mr. ELTON admitted that he had found that in one or two situations the prices were rather low and he offered to eliminate matinee prices altogether if the branch wished him to.

Other members also spoke on the subject, and Mr. Elton then gave notice of the motion quoted above.

J. E. HARMSTON submitted a lengthy report of his impression of the annual general meeting of the association, at which the branch members, as usual, were well to the fore.

Mr. HARMSTON said that Messrs. Shortland, Black and himself were proud of their branch delegates and were now able to understand why "What Notts and Derby think to-day, the General Council adopts to-morrow." When they considered the time spent and the discomforts endured in war-time travelling and the time voluntarily given up in dealing with matters of vital interest to every exhibitor, it was obvious they owed a great deal to branch delegates and their own in particular, including Mr. Pollard, who though not well enough to attend the last meeting, had done and was still doing trojan work for the association. As the nominee of a small company owning one cinema he thanked them sincerely.

Co-op-Controlled Kinemas

Mr. DREW then reviewed at length the business at the General Council meeting. He referred to the tendency towards a growing Co-operative Society interest as exhibitors, which had resulted in inquiries, which showed that the parent Co-operative Society was taking no active part in this direction, but the question of their associated societies exhibiting commercial films had been referred to General Purposes Committee.

16-mm. Competition

As regards 16-mm. competition, Mr. DREW referred to the resolution of the Devon and Cornwall branch that the C.E.A. should agitate for more control over halls at which sub-standard films were shown publicly, and the suggestion that they should be licensed to comply with the Acts governing 35-mm. shows was referred to the Legal, Finance and Parliamentary Committee.

In this connection Mr. Drew recalled that Mr. Pollard hoped that good would result; this problem was one which he had been pointing out for some years. He had personal knowledge of a South Coast resort where several hotels showed important films on portable apparatus before anything up to 400 patrons. It was understood that 3,000 16-mm. projectors were now in use by the Forces, and although the majority of these would after the war be put into schools, there was a danger of some falling into the hands of speculators or Club, and as this

Gene Garrick, Adele Mara and Paul Harvey in THOROUGHBREDS (Republic), recently Trade shown by British Lion



would affect both exhibitors and renters, he hoped that the L.F. and P. Committee would find some way of restricting 16-mm. apparatus and stock to industrial and educational showing.

Catering Agreement

It was reported that members whose kinemas have a café attached would receive from General Secretary W. R. Fuller a copy of the new Catering Wages Agreement, which comes into operation on April 23.

It was stated that conciliation methods were provided for use in the event of disputes, and the Board appointed the present members of the Conciliation Board to represent the employers' side of the Area Conciliation Board, with power to co-opt.

Deferred

A proposal to retain an official solicitor for the branch was put back for discussion for a month, owing to R. J. Black, who should have opened the discussion, being unavoidably absent.

P. of W. Collections

Members were now receiving details as to the procedure for the 1945 Red Cross collection. It was emphasised that prompt cross-over of the appeal film was vital in order to avoid let-downs elsewhere.

The C.E.A. hoped this year to raise the total during 1943, 1944 and 1945 to the £1,000,000 mark.

Following correspondence with Head Office, it was reported that the imposition of a licence fee of £2 by a local authority for a Sunday showing of Red Cross films, where admission was free and a collection taken for the Red Cross, appeared to be legal, although unreasonable.

Free Publicity

A request was read for assistance for St. Dunstan's in a house-to-house collection week in Nottingham, starting April 9. Members were recommended to exhibit a slide or film (to be supplied), but to adhere to the resolution against the taking of collections other than for the national effort for the Red Cross.

An exchange of telegrams with Tom O'Brien, general secretary of the N.A.T.K.E., upon his selection as Labour candidate for the Nottingham Parliamentary Division was reported.

The following changes of nominees were approved:

King's, East Kirby, S. Graham in place of A. Wall; Palace, Stapleford, P. F. McLaglen (manager) in place of H. P. Parker; Empire and Elite, Ashbourne, F. S. Bromwich (proprietor) in place of F. P. Birch.

APPEAL FOR EXTENDED HOURS AT LIVERPOOL

AT Friday's meeting of the North-Western branch, the chairman (Percy Inkester) announced that it was intended to make application to the Theatres and Public Entertainments Committee of the Liverpool Justices for the extension of the week-day hours of suburban kinemas to 11 p.m.

The CHAIRMAN said, "Three times they have made application to the magistrates and three times they had been turned down."

"When we made the last application, the Sunday opening hours were extended to 10 p.m.," he said. "We now propose to try to get the week-day hour for suburban kinemas only back to 11 p.m. We feel that when the last application was made, the transport situation was very much in the minds of the Justices."

P. M. HANMER: We feel the kinema Trade ought not to be penalised because of shortcomings in the transport system.

The Silent Service

Giving a report on the kinema Trade's "Silent Service," the C.T.B.F., P. M. HANMER said the Liverpool Committee had done good work, though it did not often figure in the news. Total collections in the year to March 31 last amounted to £909, towards which Trade show collections contributed £441. The biggest yield was credited to Columbia Pictures Corporation—£101 17s. 6d.

The Liverpool Committee desired to express thanks and appreciation to the managers of the local branches of the various film renting companies for their assistance in raising almost half of the total local income. Conditions in this territory were so healthy that the local calls on the Fund for assistance were negligible.

Dual Branch Offices

Concerning the discussion at the Legal, Finance and Parliamentary Committee on the position of branch officers who held the dual positions of secretary and treasurer, the suggestion was made that the branch should register satisfaction with the manner in which the dual office had been filled in the North-Western branch for many years. No resolution was moved.

MENACE OF 16-mm. COMPETITION

C.E.A. to Prepare Report

A CONSULTATION with the K.R.S. on the subject of 16-mm. competition has already been indicated by the C.E.A., it was reported at last week's meeting of the General Council. A comprehensive report on the situation is likely to be presented within the next two or three months.

The decision was reported by the Legal, Finance and Parliamentary Committee which considered the resolution of the Devon and Cornwall branch asking the General Council

"... to agitate for all halls, hotels, stores, hotels camps, etc., where 16-mm. films are shown to require a licence so that they would comply with safety requirements. If all Councils (Rural, District, etc.) were compelled to adopt 'The Public Health Amendment Act, 1890, Part III (36) Means of Ingress to and Egress from places of public resort' this would be of great service to exhibitors and be a definite check."

Most Important

This matter, the report stated, had been fully considered and was regarded as a matter of the utmost importance to the Association.

All aspects have been taken into consideration, but in the light of present war-time preoccupations the difficulty of doing anything further than has already been done, which has been the initiation of discussions with the K.R.S., is appreciated.

The committee hoped to set the matter in active motion within the next two or three months when a comprehensive report on the whole matter would be presented.

The L.F. and P. report was confirmed by the General Purposes Committee.

D. C. WALLS asked on what basis had discussions taken place with the K.R.S.?

16-mm. Rights Problem

The GENERAL SECRETARY (W. R. Fuller) stated that in respect of American films the American subsidiary offices over here did not own the 16-mm. rights. This factor must be linked up with America to find out the owners of the films and by what process they would arrive in this country.

In regard to the Public Health Amendment Act, Mr. Fuller stated this had been adopted in the majority of the places in the country.

North-Western Friends to Roosevelt

At the outset of the meeting of the North-Western Branch of the C.E.A. there were references to the death of President Roosevelt.

It was decided to send a telegram to J. G. Winant, the U.S.A. Ambassador:—

"Members of North-Western branch, at their meeting at Liverpool to-day, passed the following resolution: 'Bearing in mind the friendly association between the film Trades of our two countries, this branch expresses to the ambassador its sincere sympathy in the loss of your beloved President.'"

Around the Studios: by KINE Correspondents

HOW FLANAGAN WORKS OUT HIS LAUGHS

COMEDIANS as a race take their profession extremely seriously. Humour—and particularly film humour—is never spontaneous, but is the result of careful study of the reactions of typical kinema audiences to situations, dialogue and action.

This was a point explained by Bud Flanagan when I discussed the subject with him recently at Ealing. He is probably one of the best judges of the public's reactions to light entertainment and, moreover, is able to adjust to the requirements of the camera the humour which normally is directed at a visible audience.

Flanagan's latest picture, "Here Comes the Sun," in which he is co-starred with Ches Allen, is from Reginald Purdell's script of his original story. It provides friendly homely comedy.

"The public don't laugh to-day, it is more hysterics—it is a valve, a safety valve outlet for their feelings after six years of war. There is none of the good old belly-laughing," Flanagan told me.

I was interested at the manner in which he works on the set—getting the maximum amount of gags into each scene, with that wonderful sense of timing he has acquired after years on the halls.

Months of Preparation

Bud tells me he got the title while on location with "Dreaming"—the cameraman, with his piece of dark glass, kept saying: "Here it comes. O.K. now; here comes the sun." Around this title he built a story about newspaper work.

It was on a set representing a newspaper office, built by Art Director Duncan Sutherland, that Flanagan revealed his method of working. There is close co-operation between himself and John Baxter, who is directing "Here Comes the Sun." He has a type-writer near at hand, and while work is in progress, if he thinks of another gag it is typed out and stuck into the copies of the final script.

Most of the scripts are heavily marked where Bud has made last-minute alterations in dialogue to improve the timing of the delivery of his gags.

Operator Song Writer

A 19-year-old Birmingham projectionist now serving in the Army in Holland has written two songs, including the title number. He is Ivor Mendleson, late of Odeon,

a nephew of band leader Syd Seymour.

"Ivor has sent me songs since he was 15," Bud told me, "but I haven't been able to use them. These two are first-rate material."

The team like giving new talent a break. One number in the film will be sung by Peter, 14-year-old assistant to variety magician Artemedus.

Bud has written two more songs and the lyric for a third to Kennedy Russel's music.

Although he greets everyone with a big smile and an impromptu



BUD FLANAGAN

gag, Bud is a sick man. After production he has to undergo an operation.

His doctors tell him that he has been working too hard—he has recently returned with Ches from Europe. They played at Paris three days after the Germans left, did a front-line show for Prince Bernhard, and opened a theatre in Brussels. They flew home together with German prisoners.

Well to Schedule

"Here Comes the Sun" is keeping well to schedule.

I watched some of the progress on a London street set. It was for a musical sequence—"There's a Part of America in London Town."

Associate Producer Baynham Honri is doing a lot to assure smooth running. John Baxter was full of praise for what he was doing.



James Mason in Gainsborough's WICKED LADY, now being made at Shepherds Bush

CLOSE-UP SECURED FOR "THE RAKE"

With Godfrey Tearle still absent from the set of "The Rake's Progress," at Shepherds Bush, Frank Launder and Sidney Gilliat have smaller scenes on a revised schedule. Godfrey is reported to be "progressing satisfactorily."

Amongst this week's shooting were close-ups of Vivian Kenway, the Rake (Rex Harrison), as he appears at various points in his career. He is seen at the wheel of a racing car, sunbathing in South America, and at another time crowds are watching him, as a student, perilously clinging to the top of Martyr's Memorial, Oxford.

One of the more amusing moments showed Rex Harrison and Griffith Jones battling furiously in a West End department store. This bout, encumbered by shoppers, may outrival the scrap directed by Gilliat in "Waterloo Road."

GREER GARSON

Greer Garson was rated by United States film fans as the most popular actress of 1944, according to a Gallup Poll.

Miss Garson, the Metro-Goldwyn-Mayer star, was seen in one of four of that company's pictures which rated among the first ten in popularity. This was "Mrs. Parkington," in which she co-starred with Walter Pidgeon.

Other M-G-M pictures to place among the first ten were "A Guy Named Joe," "See Here, Private Hargrove" and "Two Girls and a Sailor."

CROWD SCENES AT THE BUSH

LESLIE ARLISS continues shooting the Tyburn hanging sequences for Gainsborough's "The Wicked Lady," at Shepherds Bush last week, with a crowd of 300 extras employed in every scene.

Asst. Director Dougie Peirce's voice gave out after eight days controlling the crowds, in spite of the use of microphones on the set. He continued to keep order with a police whistle, and deputies gave instructions.

Crowd riots photographed Jack Cox (with Harry Rose operating) from the top of a new crane were a feature of the week's work. Michael Rennie, Gainsborough's new contract star, was involved in fighting with a crowd. Rennie, who made his debut as a feature player in a rôle in "I'll Be Your Sweetheart," which involves several street fights, continued his policy of not using a double for the tough scenes in "The Wicked Lady."

Arliss moves this week another stage for further Watling Street scenes before going on back projection scenes on Stage, involving James Mason and Margaret Lockwood.

Producer R. J. Munnery and Asst. Director John Bryan have agreed on an early 17th century house in Norfolk to represent Maryiot Cell, the home round which much of the action of the film takes place. A location unit will probably go to Norfolk early in May.

Request to Enforce S.O. Child Ban

A letter has been received by the Birkenhead Watch Committee from the Rev. A. Prentiss, of Trinity Presbyterian Church, in which he asked the committee to ensure strict enforcement of the attendance of children in Sunday schools after 6.30 p.m. unless accompanied by an adult. He expressed the hope that S.O. would cease in early May.

STANDARD & SPECIAL

KINE APPARATUS

“MOY-OMNIA”

ERNEST F. MOY LTD

Greenland Place, Camden Town, London, N.W.1 Tel. Gulliver 5451-3

“MOY-OMNIA”

Overcoming Technicolor Lamp Shortage for "Two Worlds"

STEADY progress was maintained last week at Denham on the Technicolor production of "Two Worlds." The film is still on the Litu village set, where Director Thorald Dickinson has been busy on the sequence leading to the challenge between the educated African Kisenga (Robert Adams) and the native Magole (Orlando Martins). Magole has claimed that the blood tests taken by Dr. Catherine Umro (Phyllis Calvert) are really for her to drink and thus gain the power of death over the people. Kisenga tells the villagers this is nonsense and challenges Magole to take some of his blood and drink, saying that it will give Magole power over him.

Food Ceremony

Scenes were shot of the villagers running into the bush to see the food ceremony. Tracking up to a close-up of Kisenga watching them, Dickinson succeeded in getting some excellent expressions. For close-up work he specially selected his players in order to get a cross-section of typical East African villagers of all ages and types. No native village is complete without domestic animals and birds, and there were hens on the set scratching and pecking in the dust. Their sudden rise into the air as the villagers ran through them was most effective.

Lamp Shortage Overcome

Owing to the present-day shortage of Technicolor lamps, it was decided to experiment with a special method of lighting on this large set. Desmond Dickinson and his camera crew started shooting from the far edge of the set and worked their way gradually forward, the lights being moved with them. When, having taken in odd sequences by this method, they worked back down the set and across. Some new photographic angles were tried and found most successful. The longest perspective shot this unit has taken was obtained by clever trick photography.

"GREAT DAY" AT THE EMPIRE

The gala performance of RKO-Radio's new British production, "Great Day," attracted a large audience to the Empire, Leicester Square, last week-end. "Great Day" co-stars Eric Portman and Flora Robson, and features Sheila Sim, Walter Fitzgerald, Philip Friend and Marie Rhodes in important supporting roles. The film had a capacity Trade show audience on Friday, and will shortly be shown to provincial exhibitors.

The death occurred recently of Fred Butterworth, aged 56, of Walker Street, one of the people responsible for building the Scala, Bury. He was a director of the Scala and the Bury Hippodrome until his death. He leaves a widow and a son.

FILMING CAFE LIFE FOR "BEWARE OF PITY"



Eric Portman, Flora Robson and Sheila Sim appear in RKO-Radio's **GREAT DAY**, now on at the Empire. (And Left) Arthur Lucan in **OLD MOTHER RILEY AT HOME**, British National picture to be Trade shown by Anglo-American next Tuesday



MUSIC AND COMEDY AT RIVERSIDE

COMEDY situations abound for Frank Randle, who is playing the part of a piano-shop door-keeper in the current Butcher production, "Home, Sweet Home," at Riverside. Good slap-stick is provided between Randle and a number of youths who flaunt his authority. Stan Little, who has played in variety and on the radio for a number of years, takes the part of one of the youths.

Music is being blended carefully into the story. As doorman, Randle is able to hear such famous pianists as Rawitz and Landauer playing the store's pianos.

John E. Blakeley, producer and director, is making steady progress. He is being assisted by Arthur Mertz.

L. J. Broughton has been appointed manager of the Elite, Wimbledon, for A.B.C. He was, until a few weeks ago, manager and organist at the Elite, Middlesbrough, and on his way to Wimbledon put in a brief appearance at his old haunt, the Savoy, Uxbridge, relieving. He succeeds G. Buckland, who has gone to the Savoy, Twickenham.

LAST week at Islington I saw the Café Patisserie sequences completed for Two Cities' "Beware of Pity."

These sequences, which concerned Lieut. Toni Marek (Albert Lieven) and some of his fellow-officers of the Austrian Dragoons, David Ward, Emrys Jones, Anthony Dawson, and the Mayor, Gerard Kempinski, were very dramatic. They took place among the gay crowd enjoying itself in the café, unaware of the feud between the officers and the Mayor.

★

During the latter part of the week the unit moved to Stage 2, into Baron Kekesfalva's castle, an impressive set designed by Aleo Vetchinsky.

In this sequence four main characters make their appearance—Lilli Palmer, as the tempestuous heroine Edith; her father, the baron (Ernest Thesiger); Lieut. Toni Marek (Albert Lieven); and Ilona, Edith's companion (Linden Travers).

The set has been faithfully reproduced in every detail, as near as could be ascertained by research by Technical Adviser A. Weiss. It was built unusually high to give the right atmosphere and to assist the camera (operator Wm. McLeod) and Derick Williams (director of photography) to obtain some of the lighting effects which will be one of the main features of "Beware of Pity."

Lighting and camera work in a small studio have never been easy jobs, but Derick Williams and Wm. McLeod have overcome many difficulties of composite sets built in confined spaces.

STUDIO NEGOTIATIONS

Discussions on the best means of improving methods of negotiation have taken place between representatives of the Producers' Association and N.A.T.K.E.

A further conference will take place in the near future.

The following new C.E.A. nominees have been appointed for cinemas in the Bristol Branch:—Odeon, Yeovil, J. Evans; Regent, Kingswood, F. Parker; Ritz, Burnham-on-Sea, J. H. S. French; Regal, Shepton Mallet, Mrs. M. G. Trueman-Dicken.

Ferdowsi Avenue,

V-DAY POLICY CRITICS AT LIVERPOOL

North-Western Rejects Resolution for Two-Day Deferred Holiday

A RESOLUTION proposed by P. M. Hanmer that in addition to paying double wages for V-Day opening, exhibitors, in recognition of the war services of their staff, should grant a two-day holiday was refused by the chairman (Percy Inkester) at last week's meeting of the North-Western branch. There were plain speaking and brisk exchanges during the discussion.

Delegates to General Council reported on V-Day arrangements and on the proposal that provincial cinemas should be open during the period when there might be a certain amount of high-spiritedness.

Close Kinemas Two Days

Promptly, P. M. HANMER moved the following resolution:—

"That this branch of the C.E.A. holds the view that no persons in any industry are more entitled to celebrate V-Day than those managers and staffs of the kinemas who have for nearly six years, and through very trying circumstances, played so great a part in keeping up public morale, by regularly providing entertainment and recreation.

"It is, however, felt that the authorities would prefer that on the two general holidays, V-Day and the day after, the kinemas in this area should be open to the public. The kinemas will, therefore, open on these days as usual, but the proprietors wish to place on record the splendid war-time service of their managers and staffs, and do so by recommending that a two-day general cinema holiday be given to compensate them for working over the V-Day holiday, and that all kinemas in the branch area should accordingly be closed for two days—i.e., the Wednesday and Thursday of the week following that in which V-Day falls. In the event of V-Day being a Saturday or Sunday then the two days to be the second Wednesday and Thursday thereafter."

Staffs Need Holiday

Before this could be seconded, it was pointed out that staffs would get double money for three days' work, three days time off would be allowed as soon as practicable, and employees with over two years' service would be entitled to a gratuity at the discretion of the exhibitor.

Mr. HANMER: And that is the Christian gratitude of the exhibitor!

E. H. WHITTELL: How far does Mr. Hanmer carry his Christianity?

Mr. HANMER: I have always heard a lot about the charity of the cinema Trade and think a little kindness might be shown to our staffs on this occasion. Of course, we may stick to hard-and-fast rules and say "The show must go on," but bear in mind that managers and staffs have carried on in spite of great difficulties.

"I say we should show our appreciation in an adequate manner. The best way to do this is to declare a general cinema holi-

day a few days after V-Day—a two days' holiday. Personally, I intend to pay my staff a small bonus. My view is that no persons in any industry are more entitled to celebrate V-Day than our staffs."

Resolution Refused

The CHAIRMAN: I am instructed that this resolution would have to go on the agenda as a notice of motion.

Mr. HANMER objected to that ruling on the ground that there had previously been a discussion on V-Day arrangements without the subject having been placed on the agenda. "I contend I am entitled to have this resolution put to the meeting," he exclaimed, adding that he considered the G.C. had given a lead in a paltry way. Staffs should be given a proper holiday like other employees.

W. J. SPEAKMAN said he was in sympathy, but there was a legal side to this issue. What would the licensing justices say? Normally, to close a public-house or hotel, licensees had to get police permission.

Mr. HANMER: The licensing of kinemas is different from the licensing of public-houses. Bars must be open during certain hours; kinemas can close when they like.

The CHAIRMAN: Certain things have been agreed in General Council. Anyone who wants to close for two days can do so.

Obstruction Alleged

Mr. HANMER: Everybody is waiting for a lead and everyone needs a lead. If this resolution cannot be dealt with now it will have to go as a notice of motion, but I would like you to know I have given instructions to my theatres in accordance with the terms of the resolution, whether it is eventually passed or not. I give notice of motion for this resolution to come before the next meeting.

The CHAIRMAN: That will be too late. Mr. HANMER saw no reason why the resolution could not be dealt with now; it ought not to be obstructed. If kinemas were closed for two days, the public would appreciate them all the more afterwards. Why should they accept a lead from the union, when exhibitors could give staffs better conditions.

E. H. WHITTELL thought the financial interests in the Trade would not be in agreement with Mr. Hanmer's views.

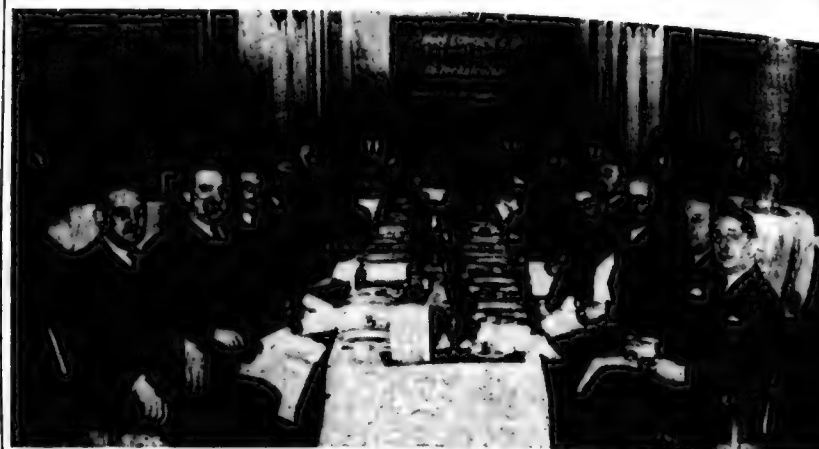
Servants of the Public

The CHAIRMAN pointed out exhibitors were servants of the public, and if the public needed entertainment they must keep open. He saw no reason for closing kinemas for one day, even for one hour. It had always been the boast of the Trade that it had never closed when there was a public which needed entertainment.

"We are no more servants of the public than the big stores," retorted Mr. HANMER. "Do you expect the big stores to remain open because they are servants of the public?"

A. H. ROCKETT said he interviewed a licensing body the previous day and was asked to keep open during the V-Day rejoicings. The kinemas should be open for people who wished to celebrate in a quiet way by going to the pictures. Personally, he would open as long as he could keep open.

Mr. Hanmer's notice of motion will go forward.



Entertainment Crisis in Margate

Need for Kinema Seating

THE entertainment and particularly the kinema situation at Margate is causing something like a headache to those responsible for catering to the needs of the hundreds of thousands of visitors which are expected this year in the north-east corner of Kent.

Before the war Margate had three "supers": Astoria, Cliftonville, well known to thousands who did the long walk along North-down Road, and looked upon by the R.A.F. boys from nearby Manston as an ideal "target", with its white, eye-straining facade and its high position; the Regal, in "The Square," a luxury kinema with the craziest cat-walk ever devised to lead one to the offices and staff quarters; and Dreamland, the showman's dream, almost on the sands, with restaurants, dance-hall, and fun-park attached. In addition, there were the Parade, Margate's oldest kinema, privately owned by ex-R.A.F. John Armes, and the Plaza (Margate) and Cameo (Cliftonville), both Lou Morris halls.

Three Supers Dark

Since then the Regal has "had it" and has gone. The Astoria is almost as bad. The Cameo is in use as a N.A.A.F.I. stores. Dreamland, owned by a company in liquidation, is on the market, and, according to local reports, likely to be until it can be split off from its satellite cafés and ballroom.

That leaves the Parade and the Plaza, both small halls compared with the "supers." The position is serious, for these kinemas cannot fully serve even the static population of the district, leave alone anything approaching a normal influx of visitors.

It is no good blinking the fact that Margate itself is a very long way from normal, and is in no shape to cater for tens of thousands of visitors. If crowds are disappointed once they tend to try some other town next time—and the fumes which follow.

Grossly Understated

There's the headache. It is understood that Lou Morris is willing and anxious to reopen

S. F. Ditcham presided at last week's luncheon which followed the premiere of Two Cities BLITHE SPIRIT. With him are Del Giudice, managing director of Two Cities, and Al Daff, Universal vice-president. Other guests were G. F. D. London and Provincial Sales Managers.

G.F.D. SALES CONFERENCE

Guests at "Blithe Spirit" Premiere

London and provincial sales representatives of G.F.D. who attended a sales conference last week were guests at the premiere of "Blithe Spirit," at the Odeon Leicester Square.

Following the conference, luncheon was held at the De Vere Hotel, which was attended by S. F. Ditcham, managing director of the company, who took the chair, Major John Woolf, G.F.D. Al. Daff, vice-president of Universal; F. Del Giudice, managing director of Two Cities; J. Jacobs, general sales manager, G.F.D.; S. Flatau and Ben Ro, joint assistant sales managers, and the branch managers.

Al. Daff said that "Blithe Spirit" was a fine example of excellence which British films have attained.

the Cameo, if N.A.A.F.I. can persuade it to get out. But the Cameo is a small hall. It is very unlikely that the "seepage" of the Regal and the Astoria will be placed in the first post-war season. There remains Dreamland, seat 2,200, and, providing the crowd do visit Margate, badly need it. It should be a sure bet for some enterprising showman, if he can raise the capital (the figure rumoured is too fantastic even to whisper!), to acquire not only the kinema but the whole of Cliftonville of a set-up which would enable Dreamland to Margate's regulars.

The whole position looks like a gamble. What is quite certain is that the Parade and the Plaza, even with the addition of the Cameo, cannot cope with even the certain-sure demands of 1945. Will someone open up? Will visitors go by bus to Margate, Birchington and Ramsgate, or even inland to Canterbury? Will they patronise variety shows and dances instead of kinemas?

'Grosvenor Square' Presentation

THE Herbert Wilcox production, "Live in Grosvenor Square," is to be presented by Pathé to the Trade and a distinguished audience at the Palace Theatre on Tuesday afternoon, May 8, at 2.30 p.m.

Starring Anna Neagle, Rex Harrison, Dean Jagger and Robert Morley, the film is a love story that bridges the Atlantic not only in the story but also in the cast, which includes the American actor Dean Jagger, while Irene Manning makes a guest appearance together with over 1,000 G.I.s in the scenes of the famous "Rainbow Corner," in Shaftesbury Avenue. Hollywood collaborated by shooting two scenes for the film at Burbank, with Jane Darwell playing Jean Jagger's mother.

The supporting cast, one of the strongest ever assembled for a British picture, is headed by Nancy Price, Dame Irene Vanbrugh, Edward Rigby, Walter Hudd, and Carroll Gibbons and his orchestra. The film is based on an original story by Maurice Cowan.

SEAT SLASHERS FINED AT MARCH

A cinema seat with its covering torn and a hole cut in its moulded rubber foundation was an exhibit in a case at March Magistrates' Court recently when three March boys were each fined £3 for wilfully damaging three seats in the Hippodrome, and were ordered to pay £2 each towards the cost of the damage, which was estimated at £8.

Norman Arthur Rushforth, of 13, Norwalde Street, March, was jointly summoned with a 15-year-old boy and a 14-year-old boy for wilfully damaging three seats in the Hippodrome on March 5, to the extent of £8. The three defendants pleaded not guilty.

Prosecution for March Amusements described the offence as "simply wicked, wanton and wilful damage for no reason at all."

Herbert Cookson, manager of the Hippodrome and Regent, said that for some time they had had trouble with damage being done to the seats in both cinemas. As a consequence of that he personally examined the seats in the Hippodrome after the last performance each night, and the staff and manageress examined the seats in the Regent. The damage, a police officer said, had been partially done by a piece of tin.

Hartnell with British National

With the new Sexton Blake adventure already half-way to completion, casting has started on the next British National production, "Query," due to go on the floor at National Studios later in the month.

Billy Hartnell is to star in this thriller by "Seamark," which was adapted by, and will be directed by Geoffrey Montgomery Tully. This will be Hartnell's third subject for the company, his previous two being "Strawberry Roan" and "The Agitator."

Seventy Plush seats were burned and carpets damaged by fire at the Empire, Accrington, on April 12. It is thought a cigarette stub dropped on the carpet during the last performance caused the fire.

The Majestic (1,200 seats), Dewsbury, has been taken over by Marks Circuit Cinemas. It was formerly owned by Andrews Picture Houses, E. T. Dixon being general manager.



Maria Montez and Jon Hall in a scene from the Universal Technicolor production SUDAN, which G.F.D. is currently Trade showing

FORMBY KEEPS PROMISE AT SMETHWICK

In fulfilment of a promise to the Staffordshire Appeal Committee of the Red Cross and St. John Fund, George Formby and Beryl appeared at a special performance on behalf of that fund at the Windsor Theatre, Smethwick, on Sunday.

The organisers were V. M. Finegan, Alan Hewitson of Smethwick, and Dr. T. Kemp Homer of Walsall. The fund will benefit by at least £1,150, including £150 realised by a collection following a personal appeal from the stage by Formby. During an interval Dr. Kemp Homer handed to Geoffrey Bramall, who represented Lord Iliffe, a cheque for £25,000, already raised by the Staffordshire Appeal Committee for the Red Cross.

A Rowland Sales Transaction

The sale of the Empire and Picture House, Chatham, to the People's Entertainment Society, Ltd., was negotiated by J. Rowland Sales on behalf of Prince Littler of Stoll Theatres Corporation, Ltd. A large figure is mentioned in connection with this important transaction.

This well-known firm of cinema and theatre estate agents has recently sold the Parade Cinema, Margate, and the Vogue, Romford, to Classic Cinemas, and the Regent, Hayes, to Louis Morris.

They have also just completed the valuation of the 12 cinemas belonging to London Provincial Cinemas, Ltd., and Louis Morris's Circuit.

Caledonian Purchase

Premises occupied by Alexander Gillan in High Street, Elgin, have been purchased by Caledonian Associated Cinemas, Ltd., to build a super cinema.

It is officially reported that repair ships on the Clyde are to be fitted with projection machines for the screening of films.

Alleged Ticket Swindle

A simple cinema ticket swindle was described at Margate Police Court on April 4, when Constance Tolley (19) and Marion Hardwick were summoned for having embezzled, between March 1 and June 30, 1941, 5s. received on account of their employer, John Armes, proprietor of the Parade Cinema, Margate. The case against Hardwick was adjourned for a fortnight. It was stated that Tolley's husband was in custody awaiting trial on a store-breaking charge.

Prosecution said that Tolley was employed some years ago as an usherette at the Parade Cinema. At that time John Tolley, whom she later married, was an attendant. Mrs. Hardwick was in the cash-desk.

The three arranged a simple way of swindling their employer.

The correct procedure was that a patron's ticket was torn in halves at the door, one half being returned to him. Instead, John Tolley retained the whole ticket and handed the patron half of an old one. The whole ticket was then resold at the desk. It was an easy way of making money. They made about £30 in this way.

Taking into account Constance Tolley's age at the time of the offence and the fact that she had two children, the magistrates placed her on probation for two years.

Liverpool C.T.B.F. Results

Liverpool Committee of the C.T.B.F. had an income of £909 during the year ending March 31. Nearly half this amount was raised by collections at Liverpool Trade shows.

The income includes collections at Trade shows, £458; at C.E.A. meetings, £12 7s. 2d.; percentage of proceeds from S.O. contribution, Birkenhead, £118; Chester City District £86, and Hoylelake Council £16.

All the renters contributed to the results.

NAMES IN THE NEWS

After five months at the Upper Norwood Rialto, A. N. Lilley has returned to the Sydenham State, of which he was formerly in charge from February, 1944. A graduate from the projection room, he came from the North of England to take charge of the Elmer's End Odeon in February, 1941. The following September he exchanged posts with the manager of the Aberdeen Palace (Odeon). Then he went to Derby Hippodrome, and in February, 1943, joined the Medway Circuit at Dartford Rialto. From there he moved to the Clifton Cinema, York, but returned to Sydenham in February, 1944.

Following him at Upper Norwood is H. T. ("Rex") Rudd, another Northerner, who was originally a trapeze artist, and has spent 30 years in the Trade, covering appointments in both this country and the U.S.A. He has been with A.B.C. and Odeon in the Midlands, ran cine-variety at the Kilburn Empire in 1935, has been at Black's Regal, Sunderland, and the Birkenhead Empire. After a long period of illness he joined the Medway Cinemas towards the end of 1944 as manager of Rialto and Scala, Dartford.

The friends of G. Bradford (now captain, acting major, R.A.S.C.) will be pleased to know that he has been enjoying his first leave in this country since D-Day. Here's hoping he will soon be back with Odeon—either at his old hall, the Brixton Astoria, or elsewhere.

C. W. Pemble, recently appointed assistant manager at the Peckham Odeon, joined Odeon at Bromley last year on discharge from the N.F.S. on medical grounds. He is new to the Trade, although he has in the past organised entertainments semi-professionally.

C. S. Kemble, who has been appointed manager of the Muswell Hill Odeon, is, as his name indicates, a member of the famous theatrical family which included among its most distinguished members the immortal Sarah Siddons. On leaving Dulwich College in 1910 he toured the British Isles and South Africa in Shakespearean productions, specialising in cameo parts. During the last war he was for 3½ years an officer in the Royal Navy and went through the landings in Gallipoli. Mr. Kemble spent three years in a civilian capacity in the Air Ministry before leaving to join Odeon Theatres some 2½ years ago.

Thomas Beattie, of Aberdeen, died last week. A son of Robert Beattie, building contractors, of Aberdeen, he was associated with his father in the business for many years. For some years Mr. Beattie was manager for Aberdeen Picture Palaces, Ltd., and at one time he ran a cinema at Culter, Aberdeenshire. Predeceased by his wife three years ago, Mr. Beattie leaves two sons and a daughter.

V. G. Murphy has been transferred to the Hendon Odeon as assistant manager. After doing holiday relief duties last summer he was appointed house manager at the Acton Odeon in September and later spent three months at the Odeon, Edgware Road.

When they acquired the Golder's Green Orpheum (now renamed Odeon) in December, Odeon put Manager W. R. Miller in charge. He had been manager of the Hounslow Ambassador since April, 1944, after a year as assistant at the Odeon, Reading. Mr. Miller retired from the Army with the rank of captain after 23 years' service.

Gifts were received recently by G. N. Evans, acting manager and treasurer of the Winter Gardens, Blackpool, and Mrs. Evans, from the officials and staff of the company to commemorate their silver wedding.

"THE FIGHTING CARRIES A OFFICE WAR"

Press and

"Yes, this 60-minute film

"Don't miss this revelat

"Terrific, in many ways

"No Hollywood studio c

"One of the most satisfy

"Runs for 60 minutes . .

"Has more real thrills in

"It is just about the mos

**A MUST FOR
EVERY SCREEN!**

WITH FOREWORD BY THE ADMIRAL OF THE FLEET, SIR ANDREW CUNNINGHAM, G.C.B., K.C.B., C.B., D.S.O. TWENTY-FIVE PER CENT. OF THE PROFITS ARISING FROM THE DISTRIBUTION OF "THE FIGHTING LADY" IN GREAT BRITAIN WILL BE DEVOTED TO ROYAL AND MERCHANT NAVY CHARITIES.

**Im
Thr**

ING LADY" GRAND BOX- LOP!

public alike thrilled by her greatness:

achievement. I have seen nothing like it."—*Daily Express*.

what sea and air power really means in these days. It is history in celluloid."—*Daily Herald*.

of the finest pieces of cinematography to cross the Atlantic."—*Reynolds News*.

ake anything half as exciting . . . a film to remember."—*Sunday Dispatch*.

as I've ever seen. It's the real thing."—*Sunday Pictorial*.

holds the attention for every second of that time."—*Sunday Chronicle*.

ity-one minutes than any other picture of its kind."—*Evening News*.

arkable thing I have seen in the way of documentary films."—*The Star*.

Released through

TECHNICOLOR and
told by Lt. ROBERT TAYLOR, U.S.N.R.

20
CENTURY-FOX

British National's Two V Offerings

"Mother Riley" and "Don Chicago"

COINCIDING with the current atmosphere of jubilant expectancy comes news of Anglo-American's contribution to that Victory feeling, two new British National offerings, "Old Mother Riley at Home" and "Don Chicago."

Probably no other series, not even excepting the Andy Hardy's, have had such a continuously successful run as the Rileys. Year after year, each succeeding adventure sets up fresh box-office records with still no sign of the public tiring of the old lady's particularly boisterous brand of humour. Both on the screen and the stage Riley continues to play to capacity.

Creating an Appetite

The success of the road shows does much to create a demand for Riley pictures, for both Arthur Lucan and Kitty McShane believe that it is most important that they should spend a large part of the year actually touring the provinces so that they can contact their fans in person, and week after week all time records go tumbling down as the celebrated comedy pair set up fresh highs throughout music halls all over the country.

These regular variety appearances, coupled with broadcasts and similar work, do not give them all the time they would wish for film making, therefore when once a year they make their way to National studios at Elstree it is an event awaited with some anticipation by exhibitors. This newest feature is taken from an original by the humorist, Joan Butler, with the screenplay written by George Cooper and Oswald Mitchell, the latter also responsible for the direction of the production.

Normal Settings

The latest adventure is not quite so fantastic as some of her earlier ones, for it is set at home, around the West End of London and on the racecourse, with Mother Riley becoming involved with a gang of professional gamblers headed by Willer Neal, well known to provincial audiences for his work in the Riley Road Shows. Freddie Forbes, stage comedian, has an important rôle in the production, with Richard George and Wally Patch as others occupying leading parts.

The London screening will be followed by a series of provincial showings at Birmingham, Cardiff, Leeds, Manchester and Glasgow on May 1, Liverpool on May 2, and Sheffield and Newcastle on May 3.

"Don Chicago"

Seldom has a comedian made such an instantaneous appeal as did Jackie Hunter in "Give Me the Stars." Jackie, although a star of stage and radio, had not done any film work until he was given one of the leads in the Leni Lynn-Will Fyffe musical. Exhibitors and public were tremendously enthusiastic about his work, so much so that in response to their demand for more Jackie, British National immediately set about looking for a suitable vehicle in which to star the popular little Canadian comedian.

In "Don Chicago," the story of an American gangster who comes over here and tries to import U.S. gangsterdom into London's West End, the company believes it has a highly satisfactory



Roddy McDowall in THUNDERHEAD—SON OF FLICKA, which 20th-Fox Trade shows to-day

comedy in which Jackie can be seen at his best. With him is "Monsewer" Eddie Gray.

The adventures of the pair take them from Southampton Docks to London luxury hotels. A supporting cast includes Wylie Watson, Ellen Pollock, Claude Allister, Joyce Heron, Wally Patch, Charles Farrell and Cyril Smith.

Provincial Shows

Made by Maclean Rogers, who directed Leni Lynn's first British success, "Heaven is Round the Corner," the picture has comedy, music and romance.

Birmingham, Cardiff, Leeds, Manchester and Glasgow will be showing this subject on May 2. Liverpool on May 3, and Newcastle and Sheffield on May 4.

"CABALLEROS" FOR MAY PREMIERE

ARRANGEMENTS have been concluded for Walt Disney's full-length feature, "The Three Caballeros" (RKO-Radio), to have its European première at the New Gallery on Monday, May 14, in aid of the £1,000,000 Victory (Ex-Services) Club fund.

The première is expected to be a memorable occasion. The Duchess of Norfolk is chairman of the selling committee, which includes the Duchess of Westminster, the Duchess of Grafton, Lady Wavell, the Marchioness of Linlithgow, the Marchioness of Carisbrooke, and others.

Following the première, "The Three Caballeros" will start its West End run at the New Gallery. RKO-Radio are arranging for an early Trade show.

"The Three Caballeros" is a new step forward in the history of the industry. It blends live action and animation on the same frame of film for the first time. The cast of animated characters and live personalities includes Pancho, the Fighting Cock; Donald Duck, Jose Carioca and Aurora Miranda, Carmen Melina and Dora Luz.

Like all the Disney features, "The Three Caballeros" has gay music, including several tunes that have already become "hits" in America. The musical score of the film will be released a week prior to the New Gallery première.

The film has had an excellent first run in New York, and is still attracting large audiences.

New Telegraphic Address

Renown, 111a, Wardour Street, W.1, advise exhibitors and renters that their telegraphic address is now "Renownpic Wesdo London."

Cameraman Who Filmed Mandalay Fall

SOME of the hazardous tasks undertaken by newsreel cameramen on the battlefronts are described by George B. Oswald, Universal News War correspondent with the 14th Army representing the British Newsreel Association, who claims to have driven the first vehicle into Mandalay.

In a letter to C. W. Jeapes, London news editor, he writes:

"The 19th Indian Division made a very quick advance down the road to Mandalay. It did not take me long to sling my gear into a jeep, and at 3 a.m. on March 7 I left the camp and

made for the Irrawaddy ferry. "I was just in time to catch the last ferry across. I was informed that the foremost Brigade was nearing Mandalay, so I pressed on and eventually caught up with this brigade as they were fighting their way through a village north of the city.

Village in Flames

"Machine guns were firing all around, and the village was in flames. I stopped to get some pictures of the villagers running out with their household goods, and the burning village in which were a party of Japs still holding out. "I was the first to drive a vehicle into Mandalay. I parked the jeep behind an old house and that day collected the pictures of a battery's shells falling around the tall block-house in which were a party of 27 Japs holding up the advance into the town.

Within 50 Yards

"The following day an attempt was made to capture the huge fort. I was in the thick of that battle. Dodging from tree to tree, I got to within 50 yards of the moat, and obtained my pictures. They were all taken with the 2-in. lens.

"The attack failed. Since then there have been various bombing attacks. The fort has fallen. Last night the Japs pulled out, leaving only the refugees. I went straight in as soon as the gates could be opened and secured pictures. . . . I reckon the story of Mandalay is finished."

For a greater part of the war Oswald has been attached to the British Navy. He filmed the homecoming of H.M.S. Kelly after she had been torpedoed. He sailed on the maiden voyage of King George V, and served for nearly 12 months with the *Repulse* before she was sunk at Singapore. He also covered the British attack on Spitzbergen, and trips with convoys to Russia, Gibraltar and West Africa. He was transferred from the Navy to S.E.A.C. in May, 1944.

Douglas Reeves Buys Lichfield Lido

P. Douglas Reeves has purchased the Lido, Lichfield, from Mr. Hall Dent. The directors of the new company—Lichfield Lido, Ltd.—are Mr. Reeves and Edna Reeves.

Watch for this Glamorous Musical!
TRADE SHOW SHORTLY

BRITISH LION
presents

Earl
Carroll
Vanities



PICTURE



The Observation Window

Launching Training Schemes

WITH MINISTRY OF LABOUR SUPPORT

NOW that publicity has been given to the Sussex C.E.A.'s projectionist training scheme through the IDEAL KINEMA and the C.E.A. General Council last week, it is hoped that other branches will take a step in the same direction. After much vacillation, the Ministry of Labour appears to be ready to approve such schemes and provide subsistence for the trainee and the services of an instructor.

A. J. SADLER, of the Astoria, Brighton, has made the Sussex scheme the occupation of whatever leisure he could secure, and has the satisfaction of establishing the preliminaries of a promising class of instruction. He is ready to give information to any other C.E.A. branch contemplating setting up similar courses of instruction, and his experience should prove of the highest value.

MINISTRY approval and support are forthcoming if the requisite number of ex-Service trainees are available in any centre, and an instructor with suitable qualifications can be found, and a thorough syllabus adopted. In this connection the syllabus compiled by C.E.A., B.K.S. and N.A.T.K.E. representatives, and approved by Government Departments, cannot be bettered. It is the product of patient and thoughtful discussion.

THE men who are being accepted for training are those who were before the war radio mechanics or who have been partially trained while in the Services for radio-location. Such trainees are already well on the way to understanding matters connected with film projection, and thus will come to it far better equipped than were the men sent for training under the Army training scheme, many of whom had no mechanical knowledge whatever.

WHEN men who are instructed under the new scheme have completed their training they will become available for employment through the local Ministry of Labour office, to which intending employers should make application. The first who come will be first served.

THE scheme brings up again the whole business of projectionist training, and whether facilities should not be widely provided for offering older projectionists some form of training in the theoretical side of their profession. Else the newcomers may preen themselves on their training, and those equally valuable men who have lived long in the school of experience may resent the seeming superiority of the newcomers.

AT the Notts and Derby C.E.A. meeting last week it was reported that attendance at college classes on projection had slumped considerably, and an active policy was being prepared to try to maintain the trainees' interest in the classes. A Joint Committee has been set up representing equally the Education Department, the exhibitors and the employees.

THIS body, it was reported, would draw up a syllabus for the year commencing next September, and meantime preparations were in hand for the summer term. It was hoped to secure a dozen competent chief projectionists to impart their knowledge to the classes. It was agreed that the Secretary should write to managers urging them to encourage projectionists to come forward.

J. BENSON.

PRESERVING 16-mm. FILM

Recommendations for Storage

METHODS of preserving valuable 16-mm originals (especially those treated by reversal) were outlined on this page in the "Kine." of April 5. Further considerations regarding this subject are reprinted below from an S.M.P.E. paper.

The case of 16-mm reversal is functionally just the same as the case of Kodachrome. The current interest in Kodachrome arises from the problems now being faced that are already acute. Without radical changes in the present manner of handling, the situation cannot but become progressively worse. In the case of reversal, the situation has not been so obvious, because the demand for black and white prints from 16-mm. originals has not grown at the same tremendous rate as the demand for color prints. Should the demand for black-and-white prints grow at the same rate, however, the interest will be just as keen and the problems no less serious.

2,500 Copies

A question often asked is "What is the largest number of Kodachrome duplicates possible from a Kodachrome original—assuming that the originals are properly stored and handled?" If printing immediate copies are made for release printing at least 50 such intermediates can be made from a Kodachrome original properly prepared and carefully handled. If each of these intermediate copies is used to make release prints, at least 50 release prints can be made from each intermediate copy. If each intermediate copy is printed as a one-light master (as it should be in most cases), the number of release prints from an intermediate master copy may be increased to 100 or 150; on some films already printed the number has run over 250. A good place to start, however, will be 50 prints from each intermediate copy.

Storage Recommendations

For proper storage, it is advisable to follow closely the recommendations of the film manufacturers. For Kodachrome, it is first necessary to clean the film lightly yet thoroughly; carbon tetrachloride sparingly applied is probably the best cleaning agent. The film should be wound firmly on a core without cinching and placed in an ordinary metal film

can. Cleaning and packing is best performed in a dust-free air-conditioned room where the temperature is near 65° F. and the relative humidity around 40 per cent.

The film cans are then identified and sealed—Kodatape is excellent for the purpose. (Certain films cans made by Bell and Howell and others have holes in the underside of the can that must be sealed to accomplish the purpose. Kodatape may be used for this sealing also.) After such sealing, merely put the cans—lying flat—in an electric refrigerator set to maintain a constant temperature in the range of 40 to 50° F. (The storage space actually used and the accuracy of temperature control employed is a matter of compromise among the various factors involved.)

For the black-and-white sound-track negative, it is desirable that it be made upon film base of low shrinkage (such as Eastman Kodak 5372). The only other physical requirement that needs mentioning at this time is that the film be properly washed and dried. Under present conditions, most production laboratories developing 16-mm sound negative as a regular part of their business do not have much difficulty with excessive hypo content, but their products are not, for the most part, properly dried.

Loose Winding Preferable

For this reason, when 16-mm. sound track negative is to be stored, the film should be loosely wound and permitted to become moisture-stabilized by drying at room temperature and humidity for 24 to 48 hours. (Room temperature is presumed to be 65° F.; humidity to be 40 per cent. relative.) From that point on, the storage and preservation procedure is the same as for Kodachrome.

It may well be asked, "Are such simple storage techniques adequate?" The best answer to this question is that for acetate base films (such as the Kodachrome picture and the sound track negative discussed), the effectiveness of further measures that have been considered has been doubtful, and, at the same time, costly. Until such time as the more complicated procedures justify their costs, they should be looked upon with suspicion for use with ordinary films.

POOL CARBONS

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

HOW fortunate are those showmen who have the skill to plan and, if necessary, to construct display material!

I know it is not every one who can paint or make cut outs, but for those who cannot command this personal skill it is surprising what talent can often be discovered among the members of one's staff.

I think relatively few managers know what talent can be found among even wartime staffs. I have heard of usherettes taking the stage in home-made costumes, and of doormen painting scenery.

They would never have done so, but for direct inquiry and encouragement by the man in charge.

Failing staff aid, it is possible to enlist help from amateurs or professionals outside the theatre. Art schools are always keen to gain experience. Dancing academies like to air their work in public. Craftsmen are not above helping if you approach them in the right way.

Initiative is the only quality by which the showman can get things done. Try things for yourself, encourage ideas from the staff and don't overlook outside talent.

Then good showmanship will become simple.

★

"WE dare you to—"

How often has that expression been used in popular advertising? It never fails.

An adaption of the method has been used by Ralph Phillips, who headed his publicity with "Don't Read This." All very well; but it mustn't be overdone.

Another warning from this week's group of ideas. Our old friend the teaser stunt has turned up again.

O. E. Evans got Worthing people to phone up a mystery number (actually his office) to find out the names of two interesting people who were expected at the cinema.

A teaser stunt once in a while is good publicity; but if they are made a habit your patrons will be more than annoyed.

Other things that may annoy an audience are stunts which are in bad taste.

Manager A. Williams, at Paignton, put over an original tie-up with his local hospital, as you can read this week. He kept to the canons of good taste, but you need to be careful on such a tie-up.

Another way to use a hospital as means of exploitation was the goodwill established by G. Saunderson at Southend, who arranged for a private line relay of organ interludes from his cinema to the local hospital wards.

★

Colour Effects

A MANAGER assured me recently that colouring the screen with light from a supplementary lantern or from stage battens is forbidden on the ground that it is decorative and not essential lighting.

There seems to be some doubt about this, for in some halls screen toning is done during the run-in titles.

There is another way to tone the titles. Coloured glass can be inserted between the beam and the projector at the right moment. A technician may say that this will spoil the sharpness of the image. I think it might be worth trying.

Archers' Contest Results

YOU remember the contest started some months ago by The Archers, for which prizes of actual pieces used on the set were offered to managers who arranged the best exploitation scheme for "A Canterbury Tale"?

Well—the results have now been made known, and I can personally add my congratulations to the winning exhibitors.

Norman Craig, late manager of the Trocadero, Liverpool, now promoted divisional publicity manager for G.B. in the North West, visited Denham the other day to receive a hand-carved



Norman Craig receiving an award for his exploitation of *A CANTERBURY TALE* (Eagle-Lion). The presentation was made by producer Michael Powell

statuette of Chaucer from Michael Powell.

The statuette was first prize in a contest for the best exploitation of The Archers' picture, "A Canterbury Tale."

Ralph M. Leddra, manager of the Gaumont, Salisbury, won the second prize, a statuette of the Knight, and a member of the cast of The Archer's current production, "I Know Where I'm Going," will visit the Gaumont, Salisbury, soon to present the award.

The third prize, a statuette of the Beggar, went to Mr. Pain, of the Picture House, Glasgow, for his work in organising the Scottish premiere of "A Canterbury Tale," which Michael Powell attended.

Fine Feathers

IT is a psychologic fact that a well-dressed man or woman has more self-respect than one in rags. They feel that they have a fine appearance to uphold.

I was told recently by a manager that when he took over a hall he gave the existing staff the once-over and then arranged for those who needed it to be fitted out in new uniforms.

The change in their demeanour was surprising. They began to take pride in their appearance and in their work.



Unusual cut-out display at the Ritz, Gateshead, arranged by W. J. Joy for *OLD ACQUAINTANCE* (Warner)

It may not be easy in these days to re-clothe one's employees, but it is well worth consideration—if you have the coupons!

Cathedral Angle

FIRST prizewinner, Norman Craig, won his prize by arranging a preview for which he assembled units of the British and American Forces together with a contingent of land girls at the Liverpool Cathedral. They paraded to the theatre preceded by a brass band. As they marched past the theatre the salute was taken by the American Consul-General and the Canadian Trade Commissioner, after which they saw the film.

Other parts of Mr. Craig's advance publicity were "Output Drives" in various factories around Liverpool. Prizes offered in these output drives were to be the guests of Wendy Hillier and Roger Livesey at Archer Studios at Denham to see "I Know Where I'm Going" being made.

On the opening night an American officer and sergeant went on to the stage at the Trocadero and presented a parchment document to workers of a British factory, expressing the admiration of the Americans for the British people.

Paramount Assist

PARAMOUNT'S exploitation department, following on the success of the millinery and shoe tie-ups in connection with "Frenchman's Creek," has arranged two more fashion tie-ups, the films concerned being "And Now Tomorrow" and the new Dorothy Lamour subject, "A Medal for Benny," which was recently Trade shown.

A well-known London firm are producing a blouse based on that worn by Loretta Young in "And Now Tomorrow," and the firm will supply local gown shops with the blouse. Paramount is supplying an artistic show card drawing attention to this, and exhibitors will find the new fashion of great value to their exploitation.

For "A Medal for Benny," another London firm are producing a blouse designed on the lines of that worn by Dorothy Lamour in the film.

This blouse is a mass-produced article and will be on sale at several of the most well-known London and provincial stores. It will be supplied wherever possible to provincial towns and cities to coincide with the presentation of the picture.

Arrangements are being made for window displays during the screening of the film at the Plaza, London.

Easter Egg

EASTER celebrations have been neglected since the war. I for one miss the hundreds of eggs in confectioners' windows—and the dyed eggs on the Easter morning breakfast table.

C. A. Tooth did not overlook this Easter, and his foyer display at the Capitol, St. Albans, for "Can't Help Singing" (G.F.D.) was both seasonable and artistic.

Large cut-out letters were neatly suspended from the ornate foyer roof. On the floor below stood a life-size cut-out

of Deanna Durbin, in the costume she wears in the film.

At either side were cut-outs of broken egg-shells (as though the star had just been hatched) on which were star names and title letters.

A final touch was added by four cut-out chicks which were placed on Deanna's feet. On each chick were painted the times of performances.

Don't Read This

"DON'T read this," printed in large red letters, will guarantee that at least nine passers-by out of ten will read it! That was Ralph Phillips' logic when he devised an exploitation scheme at the Gaumont, Morden, for "Song Remember" (Columbia). I think his psychology was sound.

He had a large notice written in English put up outside the cinema, stating that the management had seen the film "the like of which has not been seen before." At the end of the message was a large G.-B. seal.

But it was the "Forbidden" notice which attracted the attention. A good stunt if it is not used too often.

Work to Conquer

"WORK to Conquer" was W. Sherwood's motto for his scheme put over "He Snoops to Conquer" (Columbia) at the Empire, Cardiff. As he did work hard—and if you don't see 14 window displays hard work, try to arrange that number for yourself.

His best window display was in Mar and Spencers. The back of the window was decorated with a large cut-out of George Formby with a poster at either side. One advertised the window display of men's wear and the other exploited the film title and play dates. In addition to his window display, Manager Sherwood got restaurant orchestras to play the music and had musical hits featured in two fact canteens.

Worthing Teasers

PATRONS like being teased—sometimes!

To exploit "Mrs. Parkington" (M-G-M), Manager G. E. Evans, at the Plaza, Worthing, ran two slides teasers well in advance.

One slide read: "SOS. Is Mrs. Parkington in the audience? If so, please get in touch with the management at once."

The second slide was: "Two interesting people are expected to appear in this cinema next week. For particular ring up Worthing 259."

People who phoned the number were told by the manager that the interesting people were Oliver Garson and Walter Pidgeon.

A good idea, but I don't recommend Manager Evans to use his audience too often.

Storm Effects

OLD material was used by A. Bay at the Regal, Chesterfield, for a foyer display for "W. S. Van Dyke" (British Lion). The display incorporated a cut-out of a ship, illu-



had a colourful front-of-house display. His main poster was a list of superlatives describing Rita Hayworth, the first letters of each word spelling out the title. His description read:—Captivating, Overwhelming, Versatile, Enchanting, Radiant, Glamorous, Irresistible, Romantic, Lovely.

Humanising Wilson

REALISING that the present generation would not know who "Wilson" was and that the past generation might expect the 20th-Fox film to be only a story of politics, Capt. Henry Kerr, of the East Sheen Odeon-Empire, decided to popularise the picture by stressing its human angle, and he used the slogan: "The intimate story of a family man" for that purpose.

This slogan was used in Press advertisements and on all publicity material.

How Manager C. H. Marchant put over Rita Hayworth's **COVER GIRL** (Columbia) at the Plaza, Woking, (and, below) W. Sherwood's window display for **HE SNOOPS TO CONQUER** (Columbia) for the Empire, Cardiff



test. I shall expect to hear a really first-class victory song at some early date.

Fashion Parade

A CAMPAIGN on pre-war lines was carried out by H. W. Dixon, of the Peckham Odeon, to advertise "Frenchman's Creek" (Paramount).

He tied up with a ladies' outfitters, the manufacturers of Lystalite millinery and a shoe shop, to stage a comparison between the picturesque hats and the period footwear worn by Joan Fontaine in the film and their modern equivalents.

The storekeepers provided six mannequins for a stage show, two of whom appeared in seventeenth century costumes, while the remainder wore their present counterparts.

This twice-daily tableau attracted the Peckham women in considerable numbers. The performers and civic leaders were guests at the theatre staff's annual party.

In addition to this stage presentation, Mr. Dixon decorated the theatre frontage and vestibule with a good display of panels and cut-outs, the latter showing two cavaliers duelling.

He secured over 33 in. of free editorial space and six photographs (four of them on the front page) in the suburban and trade Press, including *Empire News*, *Women's Own News*, *Hatter's Gazette* and *Textile Review*. A wonderful effort which justified the energy!

Superlatives

FOR Columbia's "Cover Girl," C. H. Marchant, of the Plaza, Woking,

Williams and his assistant manager put on this stunt for "The Man in Half-Moon Street" (Paramount).

A display was set up in the foyer which tied-up with the local hospital. An alcove was curtained off in black. Inside was placed a mobile surgical table, on which were arranged enamelled bowls, cotton wool and surgical instruments. These were lent by the Paignton Hospital.

Also displayed was a number of coloured medicine bottles lent by a local chemist. On one side of the display was a nurse's uniform and on the other side hung a surgeon's operating gown.

Below the table stood two posters which read: "Paignton Hospital is always ready to succour you in sickness, with medical science and devoted service. We ask you to remember this now and always," and "The man in Half-Moon Street committed scientific murder to prolong life. Do not miss this thrilling mystery."

Jollifications

ARE you planning to take part in the official celebrations of the cessation of European hostilities?

It would be a good idea to do so. W. A. Benn, general manager of the Lewisham Gaumont, is already in touch with the authorities and has a scheme for a stage tableau and other festivities.

On V-Day he hopes to give the frontage and entrance of his theatre a gala air with flags and bunting.

The Showman Spirit

I WAS talking the other day to a showman who has recently taken over a hall in a district badly hit by enemy action where, in consequence, the population has been thinned and it is not easy to draw a crowd.

Moreover, his theatre is ringed by opposition kinemas, all competing eagerly for business.

When I ventured to commiserate with him on the tough position his rejoinder

STURGEON-ACME PROJECTOR ARC LAMPS

with Automatic Feed.
The arc lamp you will
eventually install.

A.C. INDUCTOR SETS

Manufactured and distributed by

CINESALES LIMITED
49, FRITH STREET, LONDON, W.1
Telephone: GERard 5457

PATERSON'S
(GLASGOW)
LIMITED
THEATRE FURNISHERS

REPAIRS
**STOCKS OF
MATERIALS
STILL
AVAILABLE**
ESTIMATES
79
HOWARD ST.
GLASGOW, CI
CENTRAL 5269

Family Affair

THIS was done at the Odeon, Old Kent Road.

When I stepped into the foyer recently I came face to face with what looked like a family group, arranged in readiness for the photographer.

Three ladies in Edwardian evening dress sat on a settee in front of two people whom it was easy to identify as the late President Wilson and his wife.

Behind them were dark, ornate curtains, and an orange globe hung overhead.

The only advertising on this very neat tableau was the one word, "Wilson," in scarlet letters above it and a strip along the bottom with the comment: "The story of a family of all families."

Built solidly, this corner display formed an outstanding announcement of the 20th-Fox film.

Hospital and Murder

WHETHER it is customary for a hospital to lend surgical instruments or not I do not know, but A.

ated by green and blue lighting, above which the title was painted on a sky background.

C. Birmingham, the organist, arranged an appropriate interlude which he called "Nautical Fantasy." Storm music was accompanied by lighting effects on the stage lights, provided by Chief Operator T. Walker.

Collections taken for the King George Fund for Sailors amounted to £225.

Hospital Listens In

SOME months ago Gerald Sanderson started the Odeon Services' Guest Night at his Southend house—and very successful it's been. The idea of getting famous stars on the telephone and amplifying their voice was some stunt! Gerry rang me up the other day, and in his droll tone, as though it was quite the most natural thing in show business, told me about an improvisation on this stunt which is one of the most unusual schemes I have heard of for some time. By means of a private wire, the monthly guest night shows are broadcast to the patients in the Southend Hospital.

That's not all. Every Tuesday and Friday morning, from 8.30 to 9 o'clock, Organist Reggie Foxwell gives a recital over the private line to all the patients. Seated at his console, he plays them tunes which they, or their relatives, have chosen.

The governors of the hospital say that this local broadcast in such an intimate vein does a great deal to aid the recovery of the patients.

The scheme has become so much talked about that the Roxford Hospital may avail themselves of the Odeon service. Who knows how quickly this idea may spread? It is a fine service and fosters much-needed friendly public relations.

"V" Song

G. B. has organised a nation-wide competition to find a suitable "Song of Victory" and is offering prizes of £50 (and royalties), £25 and £10 for the best three compositions submitted. It is stipulated that the words and music must express the great victory of the Allies over the enemy. Winning effort will be published by Cinephonic Music Co., Ltd., and will be selected by a committee of musicians.

It's a good idea, something more serious and calling for considerably more talent than the usual competitive stunts.

Anyway, managers are combing their patrons to find prospective composers. Ronnie Padgett, at the Gaumont Palace, Chester, moved his stage piano to the foyer. On this he placed a supply of manuscript, pens, ink, pencils, erasers, rulers, blotting-paper—and a New Oxford Dictionary of Music.

A poster read: "All you need to win the song of victory contest."

With all the trouble to which many G.-B. managers are going for this con-

The Showman on

HOW TO STOP 'STILL' SNATCHING— MAKING USE OF WINDOWS— KEEPING IN WITH THE COUNCIL

was: "I prefer to have to fight for business. I don't like those cast-iron propositions where the manager can sit back and take things easy. Give me a hall where I have to struggle for every penny I take. There's more excitement in it, and more credit when I make the place a success."

This is the "do-or-die" spirit which has made our top-line showmen what they are.

Even if business does come to your doors almost unaided, it is no reason why you shouldn't make an effort to bring in just those few extra patrons to fill the empty seats during slacker periods.

Still Thieves

MANY managers have been annoyed at one time or another by film fans who like to take away star portraits as souvenirs!

As these photos cost money and are not easy to replace, any way of preventing such mischief is worth considering.

F. C. Harper has found a cure for it at the Putney Regal (A.B.C.).

The pictures are stapled to a backing card with metal clips and are then covered with a sheet of cellophane. The cards are put into a stiff mount and each card can be put into the still-frame.

The pictures look equally attractive in the frame, but they are difficult to remove and cannot be "pocketed" like untreated photos. The snatcher is thus foiled, for he (or she) would be detected in the act long before the picture had been prised loose!



Publicity material used by H. W. Dixon, at the Peckham Odeon, to advertise FRENCHMAN'S CREEK (Paramount)

It takes a bit of trouble, but Manager Harper thinks it well worth while.

Shop Windows

IT looks as if the era of boarded-up windows is coming to an end, and a good thing, too!

Passing the North Finchley Gaumont the other day, I was pleased to see that many large windows at the corner of the building are being used as sites for advertising displays.

One window had a large three-wing frame carrying stills of United Artists' "Since You Went Away." The photos and portraits were arranged on a primrose yellow backing with art work in pale black and mauve. The board was framed by red and black plush curtains which looked very fine.

An adjoining window had two panes of glass painted to leave four oblong spaces in each. Behind each space were cards describing forthcoming attractions and Sunday programmes.

Round the corner was another three-

pastel shades of blue and pink with title and star names in a floral surround. The still frames flanking the entrance carried bills of similar design.

In the foyer and stalls lounge, Manager Hutchinson had two sets of bills as pendants from the ceiling, against lin sheets printed with repetitions of the musical treble clef pattern. At one end of the lounge, facing patrons as they entered, was a similar sheet with looped decorative cords and tassels to give the period effect.

Window Dressing

I AM glad to see that Green, who has taken over the Orpheum, Golden Green (renamed the Odeon) has brought into use the two large windows flanking the front of the building.

In the left-hand space I saw a 3-play display piece for "A Song to Remember" (Columbia), showing a cut-out Merle Oberon standing before an ornate frame next to a man playing the piano.

The other window carried a similar panel for "The Keys of the Kingdom" (20th-Fox), containing a large head portrait of Gregory Peck against a sketch of a Chinese scene.

Beauty-ful Work

USEFUL free publicity was gained by Manager A. V. (Boss) Hancock of the Twickenham Regal (A.B.C.), who hearing that the municipal authorities intended to organise celebrations in May to stimulate interest in the Mayor's Goodwill Fund, offered his theatre for beauty contest. The offer was accepted with enthusiasm, and Manager Hancock was co-opted to the committee making the arrangements.

For several weeks in advance of the contest the local paper has given details of the plan, including mention of the fact that entrants must submit the names to the Regal, where the contest will be held.

Finals are being run this month, and when the finalists have been chosen they will take part in a procession round the town, ending in a ceremonial visit to the Regal.

This is an excellent example of the publicity and goodwill which can be achieved by a manager who takes an interest in local Council affairs. Keep in with your Council help them, always pays!

Good Effort

BY collecting from patrons, organising a whist drive at the Co-operative Hall and running a dance at the "Kin Albert," Mrs. Barbara Bradford, manageress of the Catford Plaza (A.B.C.), raised over £500 recently for the Prisoners of War Fund.

As the seating capacity of the hall is only about 1,000 this represents an excellent result, on which she is to be congratulated.

Showmanship Flashes

COLLECTIONS taken at the Regal Grimsby, during the showing of "Western Approaches" (British Lion), amounted to £295. The money was given to the King George Fund for Sailors. Manager Jack Edmunds arranged a useful foyer display of naval equipment.

For 20th-Fox's "Winged Victory" Manager H. F. Marsh, of the Haymarket, Norwich, put on a special Monday night show, to which he invited the Lord Mayor and high ranking officers of the U.S. Army.

"Madonna of the Seven Moons" (Eagle-Lion) was the subject of an attractive foyer display put up by the manager of the New Picture House, Edinburgh. It consisted of a series of illuminated posters (in colour) and being represented by a central large three-panel display, being in a picture of Phyllis Calver, being in "moon."

Manager Butler, of the Capitol, Cardiff, built a foyer display for "Woman diff. built a foyer display for "Woman in the Window" (ARKO), which showed the shadow of a woman behind a transparent window. The idea has been followed by a number of showmen, and Manager Butler's display was well built.

A parade of the A.T.C. was arranged by Manager Richard Saunders, of the Odeon, Henley, to advertise "Sons of the Air."

MAKING THE BEST OF THINGS . . .



We are still making progress in the general direction of the time when we can extend our list of those using our cinema and theatre publicity. When we have staff on the same scale as we have ideas—just watch us.



Ace Publicity Co., Ltd., 55, Warren St., W.1. Euston 5351

An associate company of Leon Goodman Displays Ltd.

The Little Extra . . .

IT is not good enough to throw the picture on the screen anyhow. A little presentation and showmanship will go a long way.

I know there are restrictions and a lot of difficulties, but there are usually ways and means of making screening art—rather than a business.

The way the screen tabs are drawn back, the application of suitable lighting, the use of sound and the arrangement of the programme items are all matters which can be done well or badly.

If the projectionist is lazy or ignorant, a competent and resourceful manager can help by encouragement or advice.

But a lazy manager only encourages a slovenly projection staff!

New Feathers

I WAS impressed by the improvement Odeon and their manager, W. K. Miller, have made in the outward and inward appearance of the former Orpheum (now renamed Odeon), Golder's Green.

The building has been vacant for some time and had become rather dilapidated.

Cleaning off the dirt has done a lot to freshen its appearance, and the addition of curtains to the glazed entrance doors, attention to the lighting, reintroduction of the display windows flanking the entrances and many other small touches have brought the house up to the Odeon standard of smartness.

Song Plugging

THERE was more publicity material on the front of the Hendon Ambassador than I have seen there for some time for "A Song to Remember" (Columbia), and being of a different character from the normal film material, it was particularly noticeable.

Above the shallow stone canopy was suspended a white banner painted in



MUSIC AND MUSICIANS

A Page for KINE. ORGANISTS by A. W. OWEN

THE present shortage of efficient and experienced kinema organists was illustrated when I had a chat with manager E. Beaumont at the Ritz, Oxford, recently.

There is an excellent three-manual Compton organ at this theatre—sought because a suitable resident solo organist is not available.

However Harold Coombes comes over from the Regal, Kingston, as guest for certain weeks, and he is a great favourite with Oxford patrons.

Manager Beaumont says that his experience has proved that an efficient organist is a definite asset to any kinema, but an inferior one a liability.

There is certainly a comfortable position waiting for one of the organists now in the R.A.F. when he is free to return to civil life, for he will be certain of friendly co-operation from the manager and all the publicity he needs for his presentations.

A.B.C. has almost a "monopoly" in Oxford, controlling the Ritz, Electra, Majestic, Premier and Super kinemas, but there is no organ opposition to the Ritz.

★

Try This Chopin Film Prelude

"SONG to Remember," the life of Chopin, has set a problem in regard to a suitable prologue. Many variations of organ adaptations have been tried out, but none of them are completely satisfactory because Chopin's compositions are so pianistic in character.

Where there is an organ which has a stage grand pianoforte playable from the console this might be used by the organist keeping the lift down and illuminating by spot-light the keys of the pianoforte on a "black-out" stage.

If the words, "The Spirit of Chopin," can be screened for a few moments while the organist plays a 32- or 64-bar section of the "Polonaise" in A, this is an easy solution.

There is so much recital music in the film that only a brief introduction is really necessary.

★

Donald Thorne's Guest Week

DONALD THORNE, who is the "guest" organist this week at the Granada, Harrow, had only to come up on the lift and say "Cheerio, friends; it's good to be back again," to secure applause from all parts of a capacity house.

Manager Dimmock said that now the number of organists on this circuit had been reduced to about one a month, he had heard many patrons say how much they missed the organ during the "silent" weeks.

Comed aptly illustrated by the poster displayed in the vestibule, which reads: "Donald Thorne, the cheeky kid with a thousand melodies," was featured in an interlude of contrasted old and new songs. Some were chosen for the young people and others for the old folk.

The cinematograph backgrounds were beautifully arranged and formed a perfect illustration of the story told in the songs. Added to this was the showmanship and varying registration which caused the audience to sing to songs. I have only one criticism. Midway through his ten minutes of community a break might have been made with a

solo performance of a short Billy Mayerl adaptation in contrast and to give the organist a chance to display his technical ability.

★

Elaborate Stage Setting at Streatham

THE organ, a Compton, at the Astoria, Streatham, has been renovated and overhauled, while experiments in amplification of certain of the soft-toned units



V. JOHNSON LEWIS

have been made which appear to be satisfactory. These were necessary on account of the position of the organ chamber which had to be placed where it was difficult to carry the tonal quality of the organ into the auditorium.

However, when I made my visit this week, V. Johnson-Lewis, back after his guest tour to his base theatre, arranged his recital so that he could demonstrate the units on the organ hitherto seldom used. Manager Arnold built a colourful and effective forest glade stage setting with satisfactory lighting effects which created a good atmosphere for musical presentation.

No slides were used, but for this class of recital the microphone is much to be preferred. Items included some "Tunes from the South," "Tico, Tico," "An Irish Lullaby," "Bells of St. Mary," the Valse Song from the "Sleeping Princess" and "Can't Help Singing" as a finale. Registration was interesting and effective, forming an artistic recital.

★

An Irish Organist's Irish Interlude

EDWARD O'HENRY, at the organ of the Gaumont, Finchley, always presents an interesting interlude, for Irish music is his hobby! His recital recently was an example of the best music of the Emerald Isle.

The opening item was a tribute to the national saint of Ireland, St. Patrick. "The Valley Lay Smiling" and "The Dear Little Shamrock" followed, and a sweet minor mode called "Cruiskeen Lawn" led to the Irish children's favourite song, "Cockles and Mussels."

The "Londonderry Air," with its beautiful words and unsurpassed melody was a perfect cameo presentation, and then in sharp contrast, "Irish Washerwoman."

Another old favourite, the "Rose of Tralee," preceded the tongue-twisting lyric "Phil the Fluter's Ball." "The Minstrel Boy to the War is Gone" and "By Killarney's Lakes and Fells" led to the last item, "The Harp That Once Through Tara's Halls."

Slides, beautifully tinted, were a great

asset, while the organ adaptation was orchestral and well contrasted. It was one of the best Irish recitals I have heard.

★

"On Leave" Recital At Hadleigh

CEDRIC UREN, who before the war was resident solo organist at the Kingsway, Hadleigh, Essex, has been serving in the Northampton Regiment for some time.

Whenever he is on leave he lets Manager J. E. Lake know, and arrangements are made to include interludes in the programme. The patrons give him a cordial welcome.

★

A Good Variety of the Classics Presentation

MANAGER J. G. Boddy writes from the Ritz, Nuneaton, to say that although his former organist, Sgt. George Gibson, has been four and a half years in the R.A.F., they have been in personal touch with each other all the time.

When on leave he comes to the theatre and gives an interlude. There was a capacity house at a recent appearance.

The recital was announced for the previous fortnight. His programme included "Poet and Peasant" overture, "In a Monastery Garden," "Finlandia," "March of the Herald," "Song of the Rose" and a "Carmen" fantasia, with five minutes of community singing.

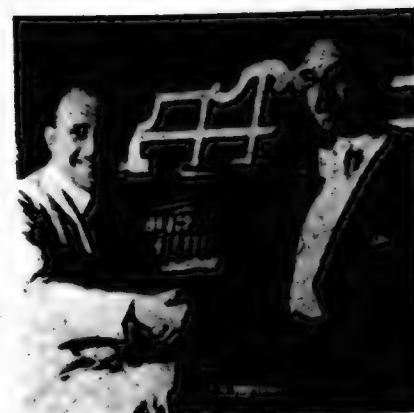
I think the idea is an excellent one and of great benefit to the organist, who will be returning as "resident" as soon as he can be released from the Army.

★

Spa Town's "Guest" System

DURING the war period the Ritz, Tunbridge Wells, has, in common with other provincial kinemas, been obliged to change its former policy of having a resident organist to a "guest" organist system which has been very successful and is likely to be continued after the war.

Manager Lawrence told me that the



Manager Stanley Hodnett of the Middlesbrough Gaumont, recently said 'good-bye,' to organist Frank Todd

list of "guests" since Christmas has included broadcasting organists like Robbie and Mollie Cleaver, George Pattman, Dudley Bevan, who have more than justified their engagements and proved an unqualified success. Knowing what a keen interest Manager Lawrence always takes in co-operation on the presentation side, I am sure all his "guests" will gladly pay tribute to him for this work.

Two grand pianofortes in addition to the Compton organ are available for piano and organ duets or "two piano" acts which give the atmosphere of contrast and novelty to the interludes. Items like the "Tchaikowsky Piano Concerto," "Holiday for Strings" and the "Warsaw Concerto," not forgetting comedy and light orchestral numbers, have been appreciated to the full by the cosmopolitan audience in this spa town.

★

A MUSICAL friend tells me that when he recently visited the Pavilion, Wyde Green, Sutton Coldfield, Birmingham, he was interested in a novelty interlude presented by the resident solo organist, Leslie Stephens.

MUSICAL SUGGESTIONS FOR MAY 7 RELEASES

HERE COMES THE WAVES (Paramount)

CERT. U. Length 8,936 ft. Reg. No. F.8150. Reviewed in KINE. March 29.

STARS.—Bing Crosby, Betty Hutton.

ATMOSPHERE.—Satirical musicale, with U.S. Women's Naval Reserve background, covering the love life of a cruiser temporarily engaged in naval affairs.

ORGAN.—Two theme songs by Bing Crosby, "Let's Take the Long Way Home" and "I Promise You" (Victoria), with adaptation from vocal-piano copies.

NON-SYNC.—As organ; recordings in April and May lists

WHEN THE LIGHTS GO ON AGAIN (Pathé)

CERT. U. Length 6,717 ft. Reg. No. F.7965. Reviewed in KINE. January 25.

STARS.—James Lydon, Barbara Belden. ATMOSPHERE.—Romantic drama, describing how a return to congenial home surroundings and his loved ones restores the memory of a young Pacific War amnesia victim.

ORGAN.—Song, "Somewhere a Voice is Calling," Tate, with adaptation from the vocal-piano copy and synchronisation of non-sync. recording if possible.

NON-SYNC.—As organ, recorded by Peter Dawson on H.M.V. B.8919

BATTLE FOR NEW BRITAIN (RKO-Radio)

CERT. A. Length 4,599 ft. Reg. No. Br./E. 7902. Reviewed in KINE. December 21

ATMOSPHERE.—Official American war documentary, covering the successful, if costly, assault by the combined U.S. Forces on New Britain, strategic island in the Pacific.

ORGAN.—"Four Ways" Suite, Eric Coates (Chappell), No. 3, "Eastwards," with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on U.M.V. C.2666 by the New Light Symphony Orchestra.

•MORGAN'S SLIDES LTD.

still at

309, Gray's Inn Rd., London,

'Phone: TERMINUS 2536/7. W.C.1.

IF addresses are ready — IF

STABLEFORD All-Metal

FINEST LIGHT SCREENS

and SOUND See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th. W.C.2

STABLEFORD ALL-METAL SCREENS LIMITED

1, STEBBING ST., LONDON, W.11

'Phone: Park 7882

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS
LONDON.					
Thur., April 19	10.45 a.m.	Studio One	The Unwritten Code	Columbia	Ann Savage
" " 19	10.30 a.m. & 2.30 p.m.	Own Theatre	Rationing	M-G-M	Wallace Beery
" " 19	10.30 a.m. & 2.30 p.m.	Century	Thunderhead—Son of Flicka	20th Century-Fox	Roddy McDowall
Fri., " 20	10.45 a.m.	Studio One	Let's Go Steady	Columbia	Pat Parrish
" " 20	11 a.m.	G.B. Small Th.	Denizens of the Wild	Renown	F. Ratcliffe
Tues., " 24	10.45 a.m.	Studio One	Tahiti Nights	Columbia	Jinx Falkenburg
" " 24	11 a.m.	Rialto	Old Mother Riley at Home	Anglo-American	Lucan and McNamee
Wed., " 25	10.45 a.m.	Studio One	The Missing Juror	Columbia	Jim Bannon
" " 25	11 a.m.	Rialto	Don Chicago	Anglo-American	Jackie Hunter
" " 25	10.30 a.m. & 2.30 p.m.	Own Theatre	Under the Clock	M-G-M	Judy Garland
BIRMINGHAM.					
Mon., April 23	10.30 a.m.	Futurist	Let's Sing Again	International F.R.	Bobby Breen
Tues., " 24	10.30 a.m.	Futurist	The Marked Man	Columbia	Richard Dix
" " 24	10.30 a.m.	Scala	Blithe Spirit	G.F.D.	Rex Harrison
Wed., " 25	10.30 a.m.	Futurist	Strike Me Pink	International F.R.	Eddie Cantor
" " 25	10.30 a.m.	Scala	To-night and Every Night	Columbia	Rita Hayworth
Fri., " 27	10.30 a.m.	Scala	The Missing Juror	Columbia	Jim Bannon
CARDIFF.					
Tues., April 24	10.45 a.m.	Park Hall	To-night and Every Night	Columbia	Rita Hayworth
" " 24	10.45 a.m.	Empire	Molly and Me	20th Century-Fox	Gracie Fields
Wed., " 25	10.45 a.m.	Olympia	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 25	10.45 a.m.	Park Hall	The Marked Man	Columbia	Richard Dix
Fri., " 27	10.45 a.m.	Park Hall	The Missing Juror	Columbia	Jim Bannon
" " 27	10.30 a.m.	Olympia	Mr. Skeffington	Warner	Bette Davis
" " 27	10.45 a.m.	Odeon	Thunderhead	20th Century-Fox	Roddy McDowall
GLASGOW.					
Tues., April 24	11 a.m.	Playhouse	The Marked Man	Columbia	Richard Dix
Wed., " 25	11 a.m.	Playhouse	The Missing Juror	Columbia	Jim Bannon
Thur., " 26	11 a.m.	Playhouse	The Unwritten Code	Columbia	Ann Savage
Fri., " 27	11 a.m.	Playhouse	Let's Go Steady	Columbia	Pat Parrish
" " 27	10.30 a.m.	Regal	Mr. Skeffington	Warner	Bette Davis
LEEDS.					
Tues., April 24	10.30 a.m.	Tatler	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 24	10.45 a.m.	Tower	The Marked Man	Columbia	Richard Dix
" " 24	10.30 a.m.	Ritz	Mr. Skeffington	Warner	Bette Davis
Wed., " 25	10.45 a.m.	Tower	The Missing Juror	Columbia	Jim Bannon
Thur., " 26	10.45 a.m.	Tower	The Unwritten Code	Columbia	Ann Savage
Fri., " 27	10.30 a.m.	Tower	Strike Me Pink	International F.R.	Eddie Cantor
" " 27	10.45 a.m.	Tatler	She Gets Her Man	G.F.D.	Joan Davis
" " 27	10.30 a.m.	Ritz	Conflict	Warner	Humphrey Bogart
LIVERPOOL.					
Tues., April 24	10.45 a.m.	Scala	The Marked Man	Columbia	Richard Dix
" " 24	11 a.m.	Own Theatre	Thunderhead	20th Century-Fox	Roddy McDowall
Wed., " 25	10.45 a.m.	Scala	The Missing Juror	Columbia	Jim Bannon
Thur., " 26	10.45 a.m.	Scala	Blithe Spirit	G.F.D.	Rex Harrison
" " 26	10.30 a.m.	Forum	Mr. Skeffington	Warner	Bette Davis
Fri., " 27	10.45 a.m.	Futurist	To-night and Every Night	Columbia	Rita Hayworth
MANCHESTER.					
Tues., April 24	10.45 a.m.	Gaiety	The Missing Juror	Columbia	Jim Bannon
" " 24	10.45 a.m.	Theatre Royal	Molly and Me	20th Century-Fox	Gracie Fields
" " 24	10.45 a.m. & 2.15 p.m.	Private Theatre	Mr. Skeffington	Warner	Bette Davis
Wed., " 25	10.45 a.m.	New Oxford	Blithe Spirit	G.F.D.	Rex Harrison
" " 25	10.30 a.m.	Market Street	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 25	10.45 a.m.	Gaiety	The Unwritten Code	Columbia	Ann Savage
" " 25	10.45 a.m. & 2.15 p.m.	Private Theatre	Mr. Skeffington	Warner	Bette Davis
Thur., " 26	10.45 a.m.	Gaiety	Let's Go Steady	Columbia	Pat Parrish
Fri., " 27	10.45 a.m. & 2.15 p.m.	Private Theatre	Conflict	Warner	Humphrey Bogart
NEWCASTLE.					
Tues., April 24	10.45 a.m.	Essoldo	The Marked Man	Columbia	Richard Dix
" " 24	10.30 a.m.	Haymarket	Mr. Skeffington	Warner	Bette Davis
" " 24	10.45 a.m. & 3 p.m.	Own Theatre	Molly and Me	20th Century-Fox	Gracie Fields
Wed., " 25	10.45 a.m.	Grainger	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 25	10.45 a.m.	Essoldo	The Missing Juror	Columbia	Jim Bannon
" " 25	10.30 a.m.	Haymarket	Conflict	Warner	Humphrey Bogart
Thur., " 26	10.30 a.m.	Essoldo	Let's Sing Again	International F.R.	Bobby Breen
Fri., " 27	10.45 a.m.	Essoldo	The Unwritten Code	Columbia	Ann Savage
NOTTINGHAM.					
Fri., April 27	10.45 a.m.	Scala	Blithe Spirit	G.F.D.	Rex Harrison
" " 27	10.45 a.m.	Elite	Mr. Skeffington	Warner	Bette Davis
SHEFFIELD.					
Tues., April 24	10.45 a.m.	Cinema House	Blithe Spirit	G.F.D.	Rex Harrison
Wed., " 25	10.45 a.m.	Union Street	The Marked Man	Columbia	Richard Dix
Thur., " 26	10.30 a.m.	Hippodrome	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 26	10.45 a.m.	Union Street	The Missing Juror	Columbia	Jim Bannon
Fri., " 27	10.45 a.m.	Union Street	The Unwritten Code	Columbia	Ann Savage
" " 27	10.30 a.m.	Hippodrome	Mr. Skeffington	Warner	Bette Davis

SITUATIONS VACANT

EXCEPTIONAL opportunities for live Managers with progressive circuit.—Apply, with copy references, to Gaiety Theatre, Manchester, marking envelope "Manager."

MANAGER required for cinema in Home Counties.—Please reply, stating experience, salary required, and copy references, to G. Box 689, Kinematograph Weekly.

EXCELLENT OPPORTUNITY OCCURS FOR OPERATOR-MANAGERS IN SOLO SITUATIONS WITH INDEPENDENT CIRCUIT.—APPLY, WITH FULL PARTICULARS, TO B. E. FORTEQUE, J. H. L. THEATRES, PORTESQUE, J. H. L. THEATRES, LTD., WALLACE HOUSE, 113, WARDOUR STREET, LONDON, W.1.

WANTED at once, Chief Operator; good-class cinema; B.T.H.; permanent post for right man; good-class Second would suit.—Apply, with full particulars, to Manager, Doric Cinema, Newmarket. Phone 790 after 7 p.m.

FIRST Operator required for Palace, Warrington.—Apply, Proprietor, Vista Cinema, Westbury, Wilts.

WANTED, IMMEDIATELY, CHIEF OPERATOR FOR PLEASANT SEASIDE TOWN: W.E., KALEE.—APPLY TO MANAGER, STRAND CINEMA, DOUGLAS, ISLE OF MAN.

CHIEF and Second Projectionists required, Home Counties cinema.—State experience, salary, and copy refs., to Manager, Palace Cinema, Slough, Bucks.

WANTED, Projectionist, Studio One; good wages.—Apply, General Manager, 25, Oxford Street, W.1.

WANTED, EXPERIENCED SECOND OPERATORS, CAPABLE OF TAKING OVER UNDER OPERATOR-MANAGER; EXCELLENT PROSPECTS FOR RIGHT MAN.—WRITE, STATING FULL PARTICULARS, TO B. E. FORTEQUE, J. H. L. THEATRES, LTD., WALLACE HOUSE, 113, WARDOUR STREET, LONDON, W.1.

SECOND Operator or good Assistant wanted; ideal working conditions; latest equipment; good salary to right man.—Apply, Manager, Playhouse, Wakefield, Yorks.

SECOND Operator required, able to take charge; good wages; W.E., Simplex, Magnare.—Apply, Normanton Cinema, Dairy House Road, Derby.

WANTED, good Second Operator, capable taking charge, for East Coast seaside town.—Full particulars, wages required, to Bostock Cinema Circuit, 45, Chevallier Street, Ipswich, Suffolk.

SITUATIONS WANTED

MANAGER requires position; young, keen, publicist; good references; strict disciplinarian and of smart appearance; Birmingham district preferred.—Apply, D. Box 661, Kinematograph Weekly.

MANAGER or Manager-Projectionist, Chief (40), desires change; life's experience, cinema, theatre, Dance Hall, circuit and independent; managerial experience.—Reply, F., Box 688, Kinematograph Weekly.

MANAGER, Manager-Operator (35), exempt, now at liberty, 20 years' experience, well versed all branches, invites offers.—Wire or write: Don McLeod, 2, Promenade, Portobello, Edinburgh.

EXPERIENCED Assistant Manager (26), ex-Serviceman, with Public School education, seeks progressive position where keenness and initiative would be encouraged. Offers from any side of the industry considered.—M., Box 669, Kinematograph Weekly.

CHIEF Operator (member of British Kinematograph Society), exempt, 20 years chief and electrical maintenance, any machine, RCA, B.T.H., rectifiers, etc., seeks position as Chief or Operator-manager, South Coast preferred.—C., Box 685, Kinematograph Weekly.

CHIEF Projectionist requires permanent position; W.E., RCA sound; any machine; age 21; six years' experience; single; at present employed at 2,500-seating cinema.—Write, D., Box 686, Kinematograph Weekly.

THE BALHAM HIPPODROME

occupying a corner position having approximate frontages of 80 feet to BALHAM HILL, 168 feet to YUKON ROAD, with a

Site area of about 11,260 square feet

The building has suffered damage through enemy action, and will be sold with the benefit of the War Damage Claim. Prior to such damage the accommodation comprised:

AUDITORIUM, DRESS and UPPER CIRCLES, GALLERY, 10 BOXES—which accommodated a total of 1,069

Four Refreshment Bars, Cloakrooms and Lavatory Accommodation. Stage of generous dimensions, eight Dressing Rooms, Band and Property Rooms, Projection Box, Boiler House, Offices and Residential Flat of four Rooms and Kitchen. The above property is Leasehold for a term of 99 years from 25th December, 1897, at an annual Ground Rent of £221.10.0d.

Also

VALUABLE FREEHOLD SITE

adjoining known as

Nos. 115, 117, 119, 121, 123, 125, 127, 129 and 131, BALHAM HILL, S.W.12

Having a frontage thereto of about 175 feet and a SITE AREA OF APPROXIMATELY 23,280 SQUARE FEET

The property occupies an excellent position in the centre of a densely populated area and offers opportunities for future advantageous development for commercial or other purposes.

The above will be offered for Sale by Auction in one lot with Possession by

MESSRS.

HARRIS & GILLOW

at the GAUMONT BRITISH THEATRE, Film House, Wardour Street, London, W.1 on THURSDAY, 10th MAY, 1945.

Particulars, Plans and Conditions of Sale may be obtained from Messrs. J. R. Spencer Young, Solicitors, 281, Lavender Hill, London, S.W.11, and from the Auctioneers' Offices: 93/95, Wardour St., London, W.1. Tel: Gerrard 2504 (10 lines)

SITUATIONS WANTED (Contd.)

ORGANIST at liberty after April 14; organ-virtuoso of two continents; inter-ludes of popular, operatic and classical music; brilliant player.—T., Box 676, Kinematograph Weekly.

SPECIAL NOTICE

NOTICE OF REMOVAL.

"Bob" Rigby advises us that the C. S. Joseph Circuit headquarters have now vacated the year time premises and moved back to the centre of Birmingham. He will be pleased to receive Renters and others at the new offices, 38, John Bright Street, Birmingham. Tel.: Mid. 1933.

KINEMAS WANTED

WANTED, small Kinema (about 500), in London or within 50 miles; on profit-rental basis, or would purchase, lease, etc.—Write, U., Box 677, Kinematograph Weekly.

WANTED, BY PRINCIPALS ONLY, A SMALL FREEHOLD KINEMA UP TO A 1,000-SEATER, SITUATED IN ESSEX, SUFFOLK OR HERTFORD; WOULD CONSIDER LET.—WRITE, FULL PARTICULARS, TO V., BOX 678, KINEMATOGRAPH WEEKLY.

KINEMA wanted to purchase, or take on lease; 800 seats or over; South or West Country; sea coast town or adjacent preferred; must be modern and well equipped, making good profits; strictest confidence observed.—E., Box 687, Kinematograph Weekly.

EX-CIRCUIT Executive, with unrivalled record, seeks leases of Kinemas and Theatres, or complete administration of independent halls; consideration given to any proposition; central London office.—Replies in confidence, H., Box 690, Kinematograph Weekly.

AUCTIONS

By Order of the Trustees of Thomas Hoyle, deceased.

Important and attractive Sale in Two Lots of the following well-known

FREEHOLD PROPERTIES:

"THE PALACE THEATRE OF VARIETIES," UNION STREET, PLYMOUTH, and

"THE PALACE HOTEL" (FORMERLY KNOWN AS "THE GREAT WESTERN HOTEL"), ADJOINING THE PALACE THEATRE.

Both these properties are fully described in printed particulars and plans, together with conditions of sale now in course of preparation and which may be obtained on application to either of the Auctioneers or Solicitors, on payment of 5s. Admission to the Theatre on the Sale day will be by invitation card only. NORMAN P. HAMLEY, F.A.I., and W. HARRY TAYLOR, F.A.I., in conjunction, have been instructed to offer the ABOVE VALUABLE PROPERTIES FOR SALE BY AUCTION, IN THE AUDITORIUM OF THE PALACE THEATRE, PLYMOUTH, ON THURSDAY, the 24th MAY, 1945, at 3 p.m.

For appointments to view and further information apply to the Auctioneers, NORMAN P. HAMLEY, F.A.I. (PETER HAMLEY & SONS), 11, PRINCESS SQUARE, PLYMOUTH (Telephone: 4269. Telegrams: "Auctioneers, Plymouth"), and W. HARRY TAYLOR, F.A.I., 4, ST. LAWRENCE ROAD, PLYMOUTH (Telephone: 5727. Telegrams: "Realize, Plymouth"), or to DOBELLS & MCCREADY, 4, St. Lawrence Road, Plymouth. Solicitors.

MOTORS

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire.—Tel. Chobham Woking 131.

GEORGE PALMER.
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

HOW LONG TO WAIT NOW FOR THE GREAT DAY? A FEW WEEKS,

DAYS,

OR WHO KNOWS?—

MAYBE ONLY HOURS!

UNTIL THAT DAY

AND MORE SO IN THE

COMING DAYS OF PEACE.

GEORGE PALMER'S

OFFERS

THE GOODS—

BRAND-NEW

REWINDERS,

SPOOLS,

SPROCKETS,

EXIT BOXES,

BARRIER ROPES,

FILM CABINETS,

WASTE FILM BINS,

FIBRE BLANKETS,

RECONDITIONED

KALEE 8 AND

ROSS MECHS.

KALEE 8 M.L. and 10 M.L.,

ALSO ZEISS 8- AND 10-IN.

MIRROR ARC LAMPS

AT KNOCK-OUT PRICES,

FROM:

GEORGE PALMER

(F. G. PALMER, PROP.),

89, WARDOUR STREET,

LONDON, W.1. GER. 4796.

FOR SALE & WANTED

FOR SALE, WESTINGHOUSE METAL ARC RECTIFIER, TYPE TWIN 45/60, FOR 200-VOLT 50-CYC. 3-PHASE A.C.; PRACTICALLY NEW. ALSO QUANTITY OF 18-IN. AND 36-IN. CARPET.—APPLY, B., BOX 684, KINEMATOGRAPH WEEKLY.

"OPERAY" Ceiling Light for sale.—APPLY, ST. MARK'S HOSPITAL, CITY ROAD, E.C.1.

FOR Sale, two Kalee 8 Projectors; can be seen working; suitable for B.T.H. or Western sound; best offer accepted.—J., Box 691, Kinematograph Weekly.

SPLENDID conditioned Equipment for sale: Two Kalee No. 8 Projectors, complete with stands, spool-boxes, speed meters and conversion gear for RCA sound; two Ross Lamps, complete; two Zeiss Ikon Lamps complete (one with slide-showing attachment); 2,500-watt outside Floods (watertight); two 1,000 to 5,000-watt Stage Floods, with stands; electric Wall fittings; one glass Booking Sign (Striplite); one Grand Circle Sign (Striplite); two Resistances on frame, with switches and fuses, 45 amp.; two French electric table fittings; set of 9 Bateman's Cartoon Pictures (framed); mahogany Pay Desk, etc.—Geo. Wright, Regal Theatre, Eastleigh, Hants.

THEATRE SEATS

TIP-UP Chairs Bought and Sold.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

POSTERS

ANDOVER Service invite offers from kinemas for supply of regular quality posters.—Studios, 259a, Castle Street, Dudley, Worcs.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

(Many advertisements unavoidably held over.)

E. G. TURNER

... supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1661-2

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS
LONDON.					
Thur., April 19	10.45 a.m.	Studio One	The Unwritten Code	Columbia	Ann Savage
" " 19	10.30 a.m. & 2.30 p.m.	Own Theatre	Rationing	M-G-M	Wallace Beery
" " 19	10.30 a.m. & 2.30 p.m.	Century	Thunderhead—Son of Flicka	20th Century-Fox	Roddy McDowall
Fri., " 20	10.45 a.m.	Studio One	Let's Go Steady	Columbia	Pat Parrish
" " 20	11 a.m.	G.B. Small Th.	Denizens of the Wild	Renown	F. Ratcliffe Holmes
Tues., " 24	10.45 a.m.	Studio One	Tahiti Nights	Columbia	Jimmy Falkenburg
" " 24	11 a.m.	Rialto	Old Mother Riley at Home	Anglo-American	Lucan and McShane
Wed., " 25	10.45 a.m.	Studio One	The Missing Juror	Columbia	Jim Bannon
" " 25	11 a.m.	Rialto	Don Chicago	Anglo-American	Jackie Hunter
" " 25	10.30 a.m. & 2.30 p.m.	Own Theatre	Under the Clock	M-G-M	Judy Garland
BIRMINGHAM.					
Mon., April 23	10.30 a.m.	Futurist	Let's Sing Again	International F.R.	Bobby Breen
Tues., " 24	10.30 a.m.	Futurist	The Marked Man	Columbia	Richard Dix
" " 24	10.30 a.m.	Scala	Blithe Spirit	G.F.D.	Rex Harrison
Wed., " 25	10.30 a.m.	Futurist	Strike Me Pink	International F.R.	Eddie Cantor
" " 25	10.30 a.m.	Scala	To-night and Every Night	Columbia	Rita Hayworth
Fri., " 27	10.30 a.m.	Scala	The Missing Juror	Columbia	Jim Bannon
CARDIFF.					
Tues., April 24	10.45 a.m.	Park Hall	To-night and Every Night	Columbia	Rita Hayworth
" " 24	10.45 a.m.	Empire	Molly and Me	20th Century-Fox	Gracie Fields
Wed., " 25	10.45 a.m.	Olympia	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 25	10.45 a.m.	Park Hall	The Marked Man	Columbia	Richard Dix
Fri., " 27	10.45 a.m.	Park Hall	The Missing Juror	Columbia	Jim Bannon
" " 27	10.30 a.m.	Olympia	Mr. Skeffington	Warner	Bette Davis
" " 27	10.45 a.m.	Odeon	Thunderhead	20th Century-Fox	Roddy McDowall
GLASGOW.					
Tues., April 24	11 a.m.	Playhouse	The Marked Man	Columbia	Richard Dix
Wed., " 25	11 a.m.	Playhouse	The Missing Juror	Columbia	Jim Bannon
Thur., " 26	11 a.m.	Playhouse	The Unwritten Code	Columbia	Ann Savage
Fri., " 27	11 a.m.	Playhouse	Let's Go Steady	Columbia	Pat Parrish
" " 27	10.30 a.m.	Regal	Mr. Skeffington	Warner	Bette Davis
LEEDS.					
Tues., April 24	10.30 a.m.	Tatler	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 24	10.45 a.m.	Tower	The Marked Man	Columbia	Richard Dix
" " 24	10.30 a.m.	Ritz	Mr. Skeffington	Warner	Bette Davis
Wed., " 25	10.45 a.m.	Tower	The Missing Juror	Columbia	Jim Bannon
Thur., " 26	10.45 a.m.	Tower	The Unwritten Code	Columbia	Ann Savage
Fri., " 27	10.30 a.m.	Tower	Strike Me Pink	International F.R.	Eddie Cantor
" " 27	10.45 a.m.	Tatler	She Gets Her Man	G.F.D.	Joan Davis
" " 27	10.30 a.m.	Ritz	Conflict	Warner	Humphrey Bogart
LIVERPOOL.					
Tues., April 24	10.45 a.m.	Scala	The Marked Man	Columbia	Richard Dix
" " 24	11 a.m.	Own Theatre	Thunderhead	20th Century-Fox	Roddy McDowall
Wed., " 25	10.45 a.m.	Scala	The Missing Juror	Columbia	Jim Bannon
Thur., " 26	10.45 a.m.	Scala	Blithe Spirit	G.F.D.	Rex Harrison
" " 26	10.30 a.m.	Forum	Mr. Skeffington	Warner	Bette Davis
Fri., " 27	10.45 a.m.	Futurist	To-night and Every Night	Columbia	Rita Hayworth
MANCHESTER.					
Tues., April 24	10.45 a.m.	Gaiety	The Missing Juror	Columbia	Jim Bannon
" " 24	10.45 a.m.	Theatre Royal	Molly and Me	20th Century-Fox	Gracie Fields
" " 24	10.45 a.m. & 2.15 p.m.	Private Theatre	Mr. Skeffington	Warner	Bette Davis
Wed., " 25	10.45 a.m.	New Oxford	Blithe Spirit	G.F.D.	Rex Harrison
" " 25	10.30 a.m.	Market Street	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 25	10.45 a.m.	Gaiety	The Unwritten Code	Columbia	Ann Savage
" " 25	10.45 a.m. & 2.15 p.m.	Private Theatre	Mr. Skeffington	Warner	Bette Davis
Thur., " 26	10.45 a.m.	Gaiety	Let's Go Steady	Columbia	Pat Parrish
Fri., " 27	10.45 a.m. & 2.15 p.m.	Private Theatre	Conflict	Warner	Humphrey Bogart
NEWCASTLE.					
Tues., April 24	10.45 a.m.	Essoldo	The Marked Man	Columbia	Richard Dix
" " 24	10.30 a.m.	Haymarket	Mr. Skeffington	Warner	Bette Davis
" " 24	10.45 a.m. & 3 p.m.	Own Theatre	Molly and Me	20th Century-Fox	Gracie Fields
Wed., " 25	10.45 a.m.	Grainger	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 25	10.45 a.m.	Essoldo	The Missing Juror	Columbia	Jim Bannon
" " 25	10.30 a.m.	Haymarket	Conflict	Warner	Humphrey Bogart
Thur., " 26	10.30 a.m.	Essoldo	Let's Sing Again	International F.R.	Bobby Breen
Fri., " 27	10.45 a.m.	Essoldo	The Unwritten Code	Columbia	Ann Savage
NOTTINGHAM.					
Fri., April 27	10.45 a.m.	Scala	Blithe Spirit	G.F.D.	Rex Harrison
" " 27	10.45 a.m.	Elite	Mr. Skeffington	Warner	Bette Davis
SHEFFIELD.					
Tues., April 24	10.45 a.m.	Cinema House	Blithe Spirit	G.F.D.	Rex Harrison
Wed., " 25	10.45 a.m.	Union Street	The Marked Man	Columbia	Richard Dix
Thur., " 26	10.30 a.m.	Hippodrome	The Barretts of Wimpole Street	M-G-M	Norma Shearer
" " 26	10.45 a.m.	Union Street	The Missing Juror	Columbia	Jim Bannon
Fri., " 27	10.45 a.m.	Union Street	The Unwritten Code	Columbia	Ann Savage
" " 27	10.30 a.m.	Hippodrome	Mr. Skeffington	Warner	Bette Davis

SITUATIONS VACANT

EXCEPTIONAL opportunities for live Managers with progressive circuit.—Apply, with copy references, to Gaiety Theatre, Manchester, marking envelope "Manager."

MANAGER required for cinema in Home Counties.—Please reply, stating experience, salary required, and copy references, to G., Box 689, Kinematograph Weekly.

EXCELLENT OPPORTUNITY OFFERS FOR OPERATOR-MANAGERS SOLO SITUATIONS WITH INDEPENDENT CIRCUIT.—APPLY, WITH FULL PARTICULARS, TO B. E. FORTEQUE, J. H. L. THEATRES, LTD., WALLACE HOUSE, 113, WARDOUR STREET, LONDON, W.1.

WANTED at once, Chief Operator; good-class cinema; B.T.H.; permanent post for right man; good-class Second would suit.—Apply, with full particulars, to Manager, Doric Cinema, Newmarket. Phone 700 after 7 p.m.

FIRST Operator required for Palace, Warrminster.—Apply, Proprietor, Vista Cinema, Westbury, Wilts.

WANTED, IMMEDIATELY, CHIEF OPERATOR FOR PLEASANT SEASIDE TOWN; W.E., KALEE.—APPLY TO MANAGER, STRAND CINEMA, DOUGLAS, ISLE OF MAN.

CHIEF and Second Projectionists required, Home Counties cinema.—State experience, salary, and copy refs., to Manager, Palace Cinema, Slough, Bucks.

WANTED, Projectionist, Studio One; good wages.—Apply, General Manager, 15, Oxford Street, W.1.

WANTED, EXPERIENCED SECOND OPERATORS, CAPABLE OF TAKING OVER UNDER OPERATOR-MANAGER; EXCELLENT PROSPECTS FOR RIGHT MAN.—WRITE, STATING FULL PARTICULARS, TO B. E. FORTEQUE, J. H. L. THEATRES, LTD., WALLACE HOUSE, 113, WARDOUR STREET, LONDON, W.1.

SECOND Operator or good Assistant wanted; ideal working conditions; latest equipment; good salary to right man.—Apply, Manager, Playhouse, Wakefield, Yorks.

SECOND Operator required, able to take charge; good wages; W.E., Simplex, Barnsley.—Apply, Normanton Cinema, Barnsley House Road, Derby.

WANTED, good Second Operator, capable taking charge, for East Coast seaside town.—Full particulars, wages required, to Bostock Cinema Circuit, 45, Chevallier Street, Ipswich, Suffolk.

SITUATIONS WANTED

MANAGER requires position; young, keen publicist; good references; strict disciplinarian and of smart appearance; Birmingham district preferred.—Apply, B., Box 661, Kinematograph Weekly.

MANAGER or Manager-Projectionist, Chief (40), desires change; life's experience, cinema, theatre, Dance Hall, circuit and independent; managerial experience.—Reply, F., Box 688, Kinematograph Weekly.

MANAGER, Manager-Operator (35), exempt, now at liberty, 20 years' experience, well versed all branches, invites offers.—Wire or write: Don McLeod, 14, Promenade, Portobello, Edinburgh.

EXPERIENCED Assistant Manager (30), ex-Serviceman, with Public School education, seeks progressive position where keenness and initiative would be encouraged. Offers from any side of the industry considered.—M., Box 669, Kinematograph Weekly.

CHIEF Operator (member of British Kinematograph Society), exempt, 20 years chief and electrical maintenance, any machine, RCA, B.T.H., rectifiers, etc., seeks position as Chief or Operator-manager, South Coast preferred.—C., Box 685, Kinematograph Weekly.

CHIEF Projectionist requires permanent position; W.E., RCA sound; any machine; age 21; six years' experience; single; at present employed at 2,500-seating cinema.—Write, D., Box 686, Kinematograph Weekly.

THE
BALHAM HIPPODROME

occupying a corner position having approximate frontages of
80 feet to BALHAM HILL, 168 feet to YUKON ROAD,
with a

Site area of about 11,260 square feet

The building has suffered damage through enemy action, and will be sold with the benefit of the War Damage Claim. Prior to such damage the accommodation comprised:

**AUDITORIUM, DRESS and UPPER CIRCLES, GALLERY,
10 BOXES—**which accommodated a total of 1,069

Four Refreshment Bars, Cloakrooms and Lavatory Accommodation. Stage of generous dimensions, eight Dressing Rooms, Band and Property Rooms, Projection Box, Boiler House, Offices and Residential Flat of four Rooms and Kitchen. The above property is Leasehold for a term of 99 years from 25th December, 1897, at an annual Ground Rent of £221.10.0d.

Also

VALUABLE FREEHOLD SITE

adjoining known as

Nos. 115, 117, 119, 121, 123, 125, 127, 129 and 131,
BALHAM HILL, S.W.12

Having a frontage thereto of about 175 feet and a

SITE AREA OF APPROXIMATELY 23,280 SQUARE FEET

The property occupies an excellent position in the centre of a densely populated area and offers opportunities for future advantageous development for commercial or other purposes.

The above will be offered for Sale by Auction in one lot with Possession by
MESSRS.

HARRIS & GILLOW

at the GAUMONT BRITISH THEATRE, Film House, Wardour Street, London, W.1

on THURSDAY, 10th MAY, 1945.

Particulars, Plans and Conditions of Sale may be obtained from Messrs. J. R. Spencer Young, Solicitors, 281, Lavender Hill, London, S.W.11, and from the Auctioneers' Offices: 93/95, Wardour St., London, W.1. Tel: Gerrard 2504 (10 lines)

SITUATIONS WANTED (Contd.)

ORGANIST at liberty after April 14; organ-virtuoso of two continents; interludes of popular, operatic and classical music; brilliant player.—T., Box 676, Kinematograph Weekly.

SPECIAL NOTICE

NOTICE OF REMOVAL.

"Bob" Rigby advises us that the O. S. Joseph Circuit headquarters have now vacated the war time premises and moved back to the centre of Birmingham. He will be pleased to receive Renters and others at the new offices, 38, John Bright Street, Birmingham. Tel.: Mid. 1933.

KINEMAS WANTED

WANTED, small Kinema (about 500), in London or within 50 miles; on profit-rental basis, or would purchase, lease, etc.—Write, U., Box 677, Kinematograph Weekly.

WANTED, BY PRINCIPALS ONLY, A SMALL FREEHOLD KINEMA UP TO A 1,000-SEATER, SITUATED IN ESSEX, SUFFOLK OR HERTFORD; WOULD CONSIDER LET.—WRITE, FULL PARTICULARS, TO V., BOX 678, KINEMATOGRAPH WEEKLY.

KINEMA wanted to purchase, or take on lease; 800 seats or over; South or West Country; sea coast town or adjacent preferred; must be modern and well equipped, making good profits; strictest confidence observed.—E., Box 687, Kinematograph Weekly.

EX-CIRCUIT Executive, with unrivalled record, seeks leases of Kinemas and Theatres, or complete administration of independent halls; consideration given to any proposition; central London office.—Replies in confidence, H., Box 690, Kinematograph Weekly.

AUCTIONS

By Order of the Trustees of Thomas Hoyle, deceased.
Important and attractive Sale in Two Lots of the following well-known

FREEHOLD PROPERTIES:

"THE PALACE THEATRE OF VARIETIES," UNION STREET, PLYMOUTH,

and
"THE PALACE HOTEL" (FORMERLY KNOWN AS "THE GREAT WESTERN HOTEL"), ADJOINING THE PALACE THEATRE.

Both these properties are fully described in printed particulars and plans, together with conditions of sale now in course of preparation and which may be obtained on application to either of the Auctioneers or Solicitors, on payment of 5s. Admission to the Theatre on the Sale day will be by invitation card only.

NORMAN P. HAMLEY, F.A.I., and W. HARRY TAYLOR, F.A.I., in conjunction, have been instructed to offer the ABOVE VALUABLE PROPERTIES FOR SALE BY AUCTION, IN THE AUDITORIUM OF THE PALACE THEATRE, PLYMOUTH, ON THURSDAY, the 24th MAY, 1945, at 3 p.m.

For appointments to view and further information apply to the Auctioneers, NORMAN P. HAMLEY, F.A.I. (PETER HAMLEY & SONS), 11, PRINCESS SQUARE, PLYMOUTH (Telephone: 4269. Telegrams: "Auctioneers, Plymouth"), and W. HARRY TAYLOR, F.A.I., 4, ST. LAWRENCE ROAD, PLYMOUTH (Telephone: 5727. Telegrams: "Realize, Plymouth"), or to DOBELLS & MCCREADY, 4, St. Lawrence Road, Plymouth. Solicitors.

MOTORS

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire.—Tel. Chobham Woking 131.

GEORGE PALMER.
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).
HOW LONG TO WAIT NOW
FOR THE GREAT DAY?
A FEW WEEKS,
DAYS,
OR WHO KNOWS?—
MAYBE ONLY HOURS!
UNTIL THAT DAY
AND MORE SO IN THE
COMING DAYS OF PEACE.
GEORGE PALMER'S
OFFERS
THE GOODS—
BRAND-NEW
REWINDERS,
SPOOLS,
SPROCKETS,
EXIT BOXES,
BARRIER ROPES,
FILM CABINETS,
WASTE FILM BINS,
FIBRE BLANKETS,
RECONDITIONED
KALEE 8 AND
ROSS MECHS.
KALEE 8 M.L. and 10 M.L.,
ALSO ZEISS 8 AND 10-IN.
MIRROR ARC LAMPS
AT KNOCK-OUT PRICES,
FROM:
GEORGE PALMER
(F. G. PALMER, PROP.),
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR SALE & WANTED

FOR SALE, WESTINGHOUSE METAL ARC RECTIFIER, TYPE TWIN 45/60, FOR 200-VOLT 50-CYC. 3-PHASE A.C.; PRACTICALLY NEW. ALSO QUANTITY OF 18-IN. AND 36-IN. CARPET.—APPLY, B., BOX 684, KINEMATOGRAPH WEEKLY.

"OPERA" Ceiling Light for sale.—APPLY, ST. MARK'S HOSPITAL, CITY ROAD, E.C.1.

FOR Sale, two Kalee 8 Projectors; can be seen working; suitable for B.T.H. or Western sound; best offer accepted.—J., Box 691, Kinematograph Weekly.

SPLENDID conditioned Equipment for sale: Two Kalee No. 8 Projectors, complete with stands, spool-boxes, speed meters and conversion gear for RCA sound; two Ross Lamps, complete; two Zeiss Ikon Lamps complete (one with slide-showing attachment); 2,500-watt outside Floods (watertight); two 1,000 to 5,000-watt Stage Floods, with stands; electric Wall fittings; one glass Booking Sign (Striplite); one Grand Circle Sign (Striplite); two Resistances on frame, with switches and fuses, 45 amp.; two French electric table fittings; set of 9 Bateman's Cartoon Pictures (framed); mahogany Pay Desk, etc.—Geo. Wright, Regal Theatre, Eastleigh, Hants.

THEATRE SEATS

TIP-UP Chairs Bought and Sold.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

POSTERS

ANDOVER Service invite offers from kinemas for supply of regular quality posters.—Studios, 259a, Castle Street, Dudley, Worcs.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

(Many advertisements unavoidably held over.)

E. G. TURNER

... supplies cinema screens
TAKING ALL WAR RISKS
ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2



Paramount

Paramount's
MUSICAL FEATURETTES
IN TECHNICOLOR

...SET A NEW HIGH IN STAR
VALUES, NAME BANDS, ORIGINAL SONG
HITS, SUMPTUOUS PRODUCTION EFFECTS
AND GORGEOUS COLOUR!

MARDI GRAS • CARIBBEAN ROMANCE
LUCKY COWBOY • HALFWAY TO HEAVEN
SHOWBOAT SERENADE • FUN TIME

.....

Available now

from THE MASTER TECHNICOLOR-MUSICAL MANNERS

...**Phenomenal** Paramount